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cinema papers

NUMBER 120
OCTOBER 1997

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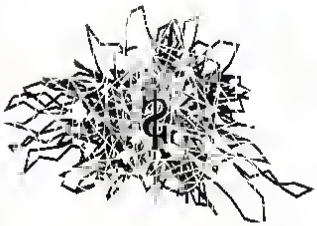

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NEWS VIEWS AND MORE NEWS, ETC

FILM HOUSE CLOSES

The Film House, a film production company for more than 30 years has announced its closure. Partners **Fred Schepisi** and **Robert Le Tet** have decided to pursue separate careers, Schepisi with his new International film production company, and Le Tet with his film and television business activities through Entertainment Media

TRE BECRER GROUP ACQUIRES DENDY

Beekel Group Limited has announced its aquisition of Dendy Cinemas and Distribution. Managing Director **Richard Becker** states that the move will strengthen Becker's standing in the film industry, and plans to retain the Dendy name, while making it a distinct business unit within the company. It will be managed by **Lyn McCarthy** and **Graeme Tubbenhauer**

AWGIE-INSPIRING

The Australian Writers Guild has announced its 1997 AWGIE Awards **Nick Enright** won two AWGIEs for his *Blackrock* screenplay adapted from his stage play of the same name. Best Adapted Screenplay, and the Gold AWGIE

Chris Kennedy won the Best Original Screenplay AWGIE for *Doing Time for Patsy Cline*

Other winners include

SHORT FILM AWARD
A Simple Man Alan Woodruff

TELEMOVIE AWARD
Only the Young Die Good (Good Guys, Bad Guys) Roger Simpson

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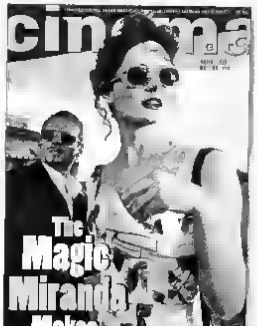

COVER
Boyd (Richard Roxburgh) and Patsy (Miranda Otto) Chris Kennedy's *Doing Time for Patsy Cline*


Mel Flanagan (Fox Icon), Martin Conner (editor), Veronica Sive (Fox Studios) and Mark Lazarus (Fox Icon)


AFC Team: Luke Burland (Project Assistant), Philippa Batagun (Project Co-ordinator), Hugh Stuart (Marketing Co-ordinator), Paul Shane McCormachie (Festivals and Events Co-ordinator).


Kathy Shalpar (producer) Liz Hughes (director), Jude Lampel (producer), Graeme Burfoot (director), Penny Fowler-Smith (director) and Chr[illegible] (producer).


John Winter (producer) and Christine King (Liz Mullinar Casting).

INDUSTRY NIGHT AT THE CHAUVEL

An AFI/AFC Industry Night was held at the Chauvel Cinema in Sydney, and screened three short films by new filmmakers, who also introduced and discussed their films The aim of these nights is to give such filmmakers an opportunity to have their films screened, and to be introduced to the established film industry

July saw the following films screened *At Sea* (Penny Fowler Smith), *House Taken Over* (Liz Hughes), *The Beneficiary* (Graeme Burfoot)

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inbits

OFF TO A FLYING START – FOR SOME

The inaugural Ansett Pegasus Awards for Short Film Excellence were presented in Melbourne recently. Actor **Ben Mendelsohn** presented the awards.

Third Prize (Sony DV Digital Handycam, $5,000)
Alison Elder and Heather Croall (*Herd of Cows*)

Second Prize ($10,000 worth of Kodak Professional 16mm motion picture film stock and one day's use of AAV Digital Post-Production Network's Telecine facilities)
Matthew Saville (*Franz and Kafka*)

First Prize ($15,000 return flight trip for two to the 1997 Tokyo International Film Festival)
Greg Williams (*Rubberneckin*)

The three finalists were to have their films screened on flights on Ansett's domestic flights, but *Herd of Cows* has been pulled apparently because the film, which takes a light hearted look at the myth surrounding Vietnam veterans, is considered to discriminate against the said drivers.

FILM FUNDING FOR NSW FILMMAKERS

The NSW Premier and Minister for the Arts, **Bob Carr**, announced the recipients of the NSW Film and Television Office's Young Filmmakers' Fund for this year.

Eight recipients were selected from 177 applications, a number more than double last year's applications, and will share $192,500 from the NSW Government. They are: Emmanuel Ringgut (*My Sister in a Tree*), Mark Bellamy and David Bolliger (*Heaven on the Fourth Floor*), Benjamin Pietro (*The Shared Box*), Rachel Griffiths (*Tulip*), Wendy Nye (*She*), Andrew Soo, Nadine Umback and Oliver Lawrance (*Lost Awaiting Spring*), Oleh Sosolovsky (*Fast Buck*), Kieran Darcy-Smith, Nash Edgerton, Joel Edgerton and Tony Lynch (*Bloodlock*).

QUEENSLAND COUNCIL SUPPORTS FILM INDUSTRY

The Gold Coast City Council has appointed a special officer to assist the expansion of the city's film and multimedia industry. The officer took up the position with the council's Economic Development Branch in late July.

Says **Alan Rickard**, Chairman of the Regional Economic Development Advisory Committee (REDAC): "The appointment is part of the council's drive to broaden the city's economic base and recognizes the vital role played by this industry and shows we are determined to help it reach its true potential."

CINEMEDIA OFFICIALLY LAUNCHED

On 7 July, **Alan Stockdale**, Victoria's Minister for Multimedia, officially launched Cinemedia as the new government body that has subsumed the previous bodies Film Victoria and the State Film Centre. A new logo, designed by Cato Design and animated by Illouma, was also launched.

It was also announced that Cinemedia would have a new home in the Federation Square Project. Federation Square is the proposed new development to be built over Melbourne's railyards, and will stretch from Flinders Street to the west bank of the Yarra River. The Project is due to be completed by the year 2001.

Cinemedia's brief is to encourage, promote and assist the production, distribution and exhibition of screen content and culture for entertainment, education and information.

INTERNATIONAL CO-PRODUCTIONS ABOUND

Australia has now signed a Film Co-production Agreement Treaty with Israel, in addition to the Agreements in place with Canada, the United Kingdom and Italy. Less formal arrangements exist with France and New Zealand. Co-producers of such projects are eligible to apply for Australian Film Finance Corporation funding and are also able to apply to tax concessions under Division 10B of the Income Assessment Act.

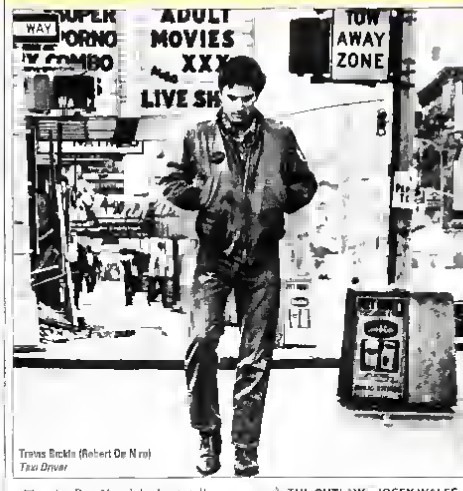
The Australian Film Commission and the Department of Arts, Culture and Heritage have also signed a Memorandum of Understanding that recognizes the television miniseries, *Kings in Grass Castles*, as an Irish-Australian co-production. This is a foretaste of the signing of a Film Co-production Agreement Treaty between Australia and Ireland in the near future.

...AND SO DO INTERNATIONAL AUSTRALIAN SHOWCASES

Australian films were showcased at two recent international events: the 32nd Karlovy Vary International Film Festival in the Czech Republic, and a special festival of recent Australian films presented by the Australian Film Commission in Johannesburg and Cape Town, South Africa.

Directors **Yahoo Serious** and **Peter Duncan** and producer **Anthony Buckley** travelled to the Czech Republic, where features such as *The Cars That*

BEN MENDELSOHN'S A LIFE IN FILM



Travis Bickle (Robert De Niro)
Taxi Driver

Actor Ben Mendelsohn recalls his film-watching highlights:

THE YEARLING (Clarence Brown, 1946): This Gregory Peck film had an absolutely major, maintained impact on me. I saw it at Disney animated **ROBIN HOOD** (Wolfgang Reitherman, 1973) at the Fox cinema in Gernreich and in English, and really loved it. It's funny because I saw Jacqueline McKenzie a while back, and we were upstairs at Jack Nicholson's watching it on video and I started to cry. She was lying on the beanbag, and it was one of the favourites on it. It's funny to realize how those sort of films impact.

The John Wayne, Clint Eastwood films, the Westerns and the Dirty Harry films, and **TAXI DRIVER** (Martin Scorsese, 1976) had an massive impact on me. **KING LEAR** (Peter Brook, 1971) with Paul Scofield as King Lear – that had a really hard impact on me. As did **THUNDERBOLT AND LIGHTFOOT** (Michael Cimino, 1974), **THE OUTLAW JOSEY WALES** (Clint Eastwood, 1976) and **COOL HAND LUKE** (Stuart Rosenberg, 1967). I loved those boy-ish kind of films. I loved man films when I was about 8 to 12.

Also things like **THE RESTLESS YEARS**, **COP SHOP** and **PRISONER**. I had a very big impact on me. One of the things I loved about serial television, which I've never found anywhere else, was that they're really good at sustaining an involvement of characters, and no matter how rudimentary or simplistic or simple-minded it can be at times, when it's done well it's very effective. Very few people talk about the positive side of television, aiming at young people, but it actually taught me a lot. It gave me a sense that there are people have different values, and there was cause and effect to people's behaviour, something I hadn't learned from other sources.


Robin Hood

inbits

Ate Paris (Peter Weir, 1974), *'Breaker' Morant* (Bruce Beresford, 1980), *Angel Baby* (Michael Rymer, 1995), *Bad Boy Bubby* (Rolf de Heer, 1993), *Floating Life* (Clara Law, 1996), *Shine* (Scott Hicks, 1996) and *Children of the Revolution* (Peter Duncan, 1996) and a selection of award winning short films were screened.

A delegation of industry personnel headed by **Cathy Robinson**, Chief Executive of the AFC, and **Michael Ward**, AFC Policy Adviser, travelled to South Africa. Also included were producer **Tristram Miall**, writer director **Margot Nash** and actor **Pamela Rabe**. Films screened included *Children of the Revolution*, *Floating Life*, *Dead Heart* (Nick Parsons, 1996), *Idiot Box* (David Caesar, 1997), *Vacant Possession* (Margot Nash, 1995), *What I Have Written* (John Hughes, 1996), *Mr Reliable* (Nadia Tass, 1997) and *Rats in the Ranks* (Bob Connolly and Robin Anderson, 1996).

AFI AWARDS CONTENDERS SCREENED

Throughout July, August and September, the Australian Film Festival travelled around the country, giving AFI members a chance to see all the feature films entered for this year's AFI Awards. This is the first year of a new selection system (see *Cinema Papers*, June 1997, no. 117, p.2), and the films entered are: *Blackrock* (Steve Vidler), *The Castle* (Rob Sitch), *Doing Time for Patsy Cline* (Chris Kennedy), *Fistful of Flies* (Monica Pellizzari), *Heaven's Burning* (Craig Lahiff), *Idiot Box* (David Caesar), *The Inner Sanctuary* (Chris Clarke), *Kiss or Kill* (Bill Bennett), *Love in Ambush* (Carl Schultz), *Road to Nhill* (Sue Brooks), *Thank God He Met Lizzie* (Cherie Nowlan), *True Love and Chaos* (Stavros Andonis Efthymiou), *Under the Lighthouse Dancing* (Graeme Rattigan) and *The Well* (Samantha Lang).

Preselected short fiction films, animations and documentaries will also screen as part of the AFF.

WHERE RO EXRIBIT RAS GONE BEFORE

The Powerhouse Museum in Sydney is hosting *Star Trek: The Exhibit*, an exhibition of original *Star Trek* costumes, sets, graphics, props and models from the television series and feature films. Also featured is a display of make-up supervisor **Michael Westmore**'s work: a full scale command bridge and the Transporter.

The exhibit runs until 3 February 1998, and will then travel to Science works in Victoria, and then to the Queensland Museum.

PAYING THE WAY FOR TRE NEXT WAVE

A new international company, Next Wave Films, is being set up in Santa Monica, California, to provide finishing funds for very low budget films from the United States, and abroad.

Next Wave Films has been funded by the Independent Film Channel, its president is **Peter Broderick**, and it will be supporting and discovering new directors from around the world. Advisors on hand include, amongst others, **Terrence Malick**, **Robert Rodriguez**, **John Sayles**, **Kevin Smith**, **Steven Soderbergh** from the United States; **George Miller** from our own shores, **Atom Egoyan** and **Mina Shum** from Canada; **Stephen Frears** from the UK, **Neil Jordan** from Ireland and **Peter Jackson** from New Zealand.

Next Wave Films' focus is on English language films made for theatrical release with a budget under US$200,000. Next Wave can supply up to US $100,00 in finishing funds for up to four films a year. It will also serve as a producer's representative for the films, help the filmmakers implement a film festival strategy, and secure distribution. Contact: Peter Broderick, Next Wave Films, 708 Enclid St., Santa Monica, CA 90402 USA. Tel: 1 (310) 392-1720, Email: paradigm@earthlink.net

ANIMAL LOGIC'S FILM FACE RAISES ITS PROFILE

Australian effects house Animal Logic has created titles and additional effects for the new Paramount Pictures film *Face/Off*, directed by **John Woo** and starring **John Travolta** and **Nicolas Cage**. Previous Animal Logic credits include the titles for *Babe* (George Miller, 1995), *Little Women* (Gillian

TOP10 *The Great Unwatched*

Cinema Papers nominates some front runners to the roll call of great unseen films.

1. THE OTHER SIDE OF THE WIND
Late in 1970 Orson Welles started shooting a film about the final days in the life of an aging film director. John Huston plays the director. Welles shot the film on and off over several years but died before completing it. The film remains partly edited and is embroiled in legal disputes that prevent it being completed.

2. ASSIGNÉ À RÉSIDENCE
The American director Jean-Dominique Bauby's *The Butterfly and the Diving Bell* (*Le Scaphandre et le Papillon*) has a striking image of a lighthouse. The small print explains it is from a documentary on Bauby: *Assigné à Résidence*, by Jean-Jacques Beineix. Given the extraordinary interest worldwide in Bauby, let alone the best-seller status of his memoir, one might have thought someone would have brought this film to Oz. Not so. But that isn't a surprise when one considers:

3. IP5: L'ILE AUX PACHYDERMES
In 1992, Beineix completed his most recent feature, *IP5: L'Ile aux Pachydermes*. It is the last film of Yves Montand. The storyboards have been published in a sumptuous bound edition. The director's hit *37°2 le Matin* (*Betty Blue*) had been released down under in the stunning *version integrale*. But *IP5* has not been released locally in any form. No antipodean festival has bothered to show it. It is only available to Australians like *Assigné à Résidence* on imported video. This is an insulting way to have to watch great films from a great director.

4. LISBON STORY
Since his globe-trotting epics failed to find favour amongst his dedicated international audience, Wim Wenders has been notable for his absence from the film festival circuit and the pages of many a film magazine that once supported his work. *The End of Violence* screened at the latest Cannes Film Festival, but where is *Lisbon Story* and the integral version of *Until the end of the World*, which Wenders has painstakingly restored to its originally intended running time?

5. PARKING and

6. TROIS PLACES POUR LE 26
Like *IP5*, we'll have to satisfy ourselves with imported videos and, should we be so fortunate, SBS TV, where Agnès Varda's glorious documentary about her late husband, *L'Univers de Jacques Demy*, had an unheralded screening recently.

7. THE LAST HOUSE ON THE LEFT (aka *Krug and Company* and *Sex Crime of the Decade*)
Wes Craven's first film ran foul of the film censor, and remains on the 'verboten' list.

8. LA BELLE CAPTIVE and

9. THE BLUE VILLA
Then, there is also Alain Robbe-Grillet. Though he was a most gracious visitor to these shores a few years back, the courtesy has not been reciprocated and his last two features (one co-directed) remain unseen (along with volume two of his brilliant autobiography). Gone are the days when a gem such as *Le Jeu avec le Feu* (*Playing with Fire*) would run successfully in the city (at The Embassy in Melbourne). Those who praise the standard of independent distribution in Australia today are either very young or have short memories.

10. MY FORGOTTER MAN (aka *Flynn* and *Young Flynn*)
A large 'Coming Soon' poster in the foyer of Melbourne's Hoyts City Centre appears to be as close local viewers came to seeing this much toniled biopic of Errol Flynn. The film was shot in 1989 under the direction of Brian Kavanagh and largely re-shot a few years later by producer Frank Howson. The film is available on video in the UK.

inbits

Armstrong (1995), *Daring the Enemy* (Megan Simpson Huberman, 1996), *Blackrock* and *Thank God He Met Lizzie*, as well as special effects for *Heaven's Burning*.

ATLAB SOUNDS EVEN BETTER THESE DAYS

Atlab Australia has upgraded its mixing and sound facilities to include the manufacture of digital optical sound negatives. Atlab is now capable of supplying Dolby SRD and DTS optical soundtracks, as well as Dolby analogue stereo A and SR formats. The first feature films that will make use of these new facilities are *Paris* (Karl Zwicky) and *Oscar and Lucinda* (Gillian Armstrong).

NEWEST STUDIO IN THE WEST

The Film and Television Institute (WA) Inc (FTI) and Image Multimedia Centre have opened the Digital Arts Studio (DAS) in Adelaide Street, Fremantle, the first of its kind in WA.

Resources will include production facilities for interactive multimedia, digital sound recording, 3D modelling and animation, and digital video and web authoring. DAS will also host seminars, training courses and workshops as well as provide equipment access, production grants and residencies.

APPOINTMENTS

The Australian Film Finance Corporation (AFC) has appointed investment manager **Sue Seeary** as manager of its Melbourne office. Ms Seeary replaces **Peter Bartby**, who has moved to Artist Services.

The AFC has also announced the appointment of two new board members – producer **Lynda House** and lawyer **Geoffrey Levy** – to a three-year term each. House and Levy are replacing producers **Tim White** and **Sandra Levy**, whose terms expired at the end of last year.

NEW COURSES IN SYDNEY

The Academy of Photographic Arts in Sydney has announced two new training courses. Develop new and Produce Multimedia Titles and Cinema Assistant's Course for Film and Video.

Developing and Producing Multimedia Titles will cover digital-based graphic art, typesetting, authoring, photography, video and sound production. The course is designed to teach the skills required to create multimedia productions by introducing the necessary tools involved and offering training and assistance.

Camera Assistant's Course for Film and Video is designed to develop the camera assistant's skills to feel confident enough to accept a position in the professional film or video production unit. Camera equipment used will include SP Betacam digital and analogue video cameras, 16mm Arri and 35mm Panaflex film cameras as well as steadicam.

For more information, contact the Academy of Photographic Arts: Tel 61 2 9974 4480, Fax 61 2 9974 5484, email: carole@apa.edu.au

CORRIGENDUM

In a parallel to the previous issue of *Cinema Papers* ("The Distributor and Censorship", August 1997, no 119, p 42), it was stated that *Salo* was to be banned once again. This is untrue. The author apologizes for this misleading information.

LETTERS

PO BOX 2221 FITZROY MDC VIC 3065 email: cp@parkhouse.com.au

DON'T BURN THIS BOOK: WE'RE STILL WORKING ON IT

Dear Sir

There is a scene in Peter Weir's *Dead Poets Society* (1989) where the hero invites his young charges to a ritual book-burning to free their creative spirit. To truly experience poetry and art and to find their true selves, they must cast off the dead weight of tradition, through this purging act of vandalism they can begin afresh. Annemarie Lopez's funny, caustic and critical review of my book *Australian National Cinema* recalls this scene. She relives her K-Mart dreamings of the something better at university that never eventuated and holds the whole academy responsible for its disappointment. If a bonfire could burn, then that is what Lopez is doing – exorcizing her own ghosts. But just as with the classroom *Dead Poets Society*, she does not engage with what she is burning. And that's a pity.

While *Australian National Cinema* is not a book for everyone, it is a book for more people than her review suggests. Some of the things that might interest readers are:

- It's a book about national cinema which situates Australian cinema as one among a number of narrow cinemas – a medium sized English language cinema. As part of a series on national cinemas, it was designed to be part of an international conversation about the meaning and future of national cinemas.
- It describes the diversity of Australian cinema and notes how it contributes to the diverse pathways of the cinema, whether it's mainstream guise (everything from thriller, sci-fi, screwball comedy, western, melodrama and documentary) or in its various oppositional categories of film-making (feminist, ethnographic, experimental, indigenous and avant-garde films).
- It considers the multifaceted character and consequences of the close relationship Australian cinema has with Hollywood and British cinema.
- It identifies Australian cinema's economic and aesthetic limits, the impact of three decades of policy making, and the constructing ways we have of making sense of and valuing its films.
- It makes an argument as to what is distinctive and to be valued about Australian cinema.
- It reframes the issue of the originality and derivativeness of Australian cinema by considering it as an ordinary matter of cultural transfer – a condition of all culture.
- Above all, it considers Australian cinema in terms of what it can realistically be rather than what it ought to be, and in doing so opens out perspectives for film criticism.

If readers come to my book expecting another version of David Stratton's *The Avocado Plantation* or Scott Murray's excellent edited collection *Australian Film 1978-1994*, they will, like Lopez, be disappointed. My book undertakes a complementary task of providing a framing context for these films, a way of linking their diverse energies and the institutions and individuals that produced them. And, yes, it's about filmmaking's subsequent career on public horizons – our cultural history.

I wrote this book to chart the information landscape of Australian cinema – to show how "Australian filmmakers need to be artists in the morning, businessperson in the afternoon and lobbyists by night". I wanted Australian cinema to count nationally and internationally by forcing a reappraisal of entrenched ways of thinking about national cinemas and Australia's place among them. And I wrote a textbook for Australian cinema and national cinema courses which works with studies and industry expectations, internal protocols and a given body of work. I hope students think about the mobile connections with a film milieu you need to theorize and illustrate these connections. Within these courses, *Australian National Cinema* is one input alongside a number of Australian films and students are asked to view and analyze films for themselves and not regurgitate what Oregan thinks about this or that film.

Lopez wants there to be just films and the natural responses of the audience to them. She wants her books on the cinema to be like that. There is not much room for criticism here or the institutions of the cinema because she has set herself the task of engaging with ideas generated there by lampooning them. Ultimately, the difference between Lopez and I is here. I think there is a place for both kinds of work – entertaining and thorough books on the films *and* serious informational books on the character and content of an Australian industry.

Yours sincerely,
Tom O'Regan

"Lost Innocence: Problematizing Cinema", *Cinema Papers*, August 1997, no 119, p 32.

Dear Sir

In reinforcing the "Brother Grimm Not!" letter from Mr Alan Richard in the August issue of *Cinema Papers*, I may stand corrected.

The fact that it may be *Camelot* was discussed with numerous film experts and the general consensus was that it was strip from *Brothers Grimm* and not *Camelot*. Unfortunately, I did not have access to a copy of either prior to publication to check this.

Mr Bond is quite right: *The Wonderful World of the Brothers Grimm* was shot in the magnificent three strip Cinerama process. However, it was also shot in a single frame (70mm and 35mm reduced) at the same time, for a wider theatrical release in theatres not equipped with Cinerama equipment.

Either way (until I verify this), I thank you for pointing this out and if it is from *Camelot*, I sincerely apologize for the (genuine) error. It was a very difficult problem to solve.

With kindest regards,
James Sherlock

Brisbane Film Festival

by Scott Murray

Now in its sixth year, the Brisbane International Film Festival is settling into a delightful and wide-ranging event. The city seems to have finally embraced the Festival (even the taxi driver was explaining how it had found its niche) and, with good will and continued government support, it can only get stronger and richer.

Not only has the Festival developed its own distinctive programming blend (and ticket sales soared this year), it showcases interesting guests in a more relaxed and intimate way than, say, Melbourne, where audience Filmmaker sessions are sometimes stage managed and uncomfortable. Here, the session with Bill Bennett (*Kiss or Kill*) and Samantha Lang (*The Nest*) was held in the small, even cosy, Regent Theatre, and the questions and answers took the form more of a spirited dinner party than a us-them debate.

Film screenings are held in the one downtown venue, allowing for a more intimate and sociable event than the multiple venues of other Australian festivals. (The Metway Theatre in the nearby State Library serves for video screenings and forums.)

Opening Night got under way after a walk past two rows of heavily made up pre-pubescent ballerinas. As this was followed two days later by colour coverage in the *Sunday Mail* of Jon Benet-style beauty contests, it's one wonders how different the culture of this place is from places south and west.

This feeling continued when Denver Beanland (Attorney General and Minister for Justice) filling in for the ill Joan Sheldon (Treasurer and Arts Minister) read her speech as if he was only catching it a drift after the words had been spoken. (The bit about being totally committed to freedom of speech had the audience on the edge of their seats and shelves.)

Then the films commenced. First up was the short *Tristano Baoberlin* (Robert Liebetch) which is best described as slight. The audience laughed and cheered widly, but this semi-musical about love coming to a plain girl after she bleaches her moustache is disheartenglingly regressive. While one should rejoice at seeing a short being made on 35mm, the shoot-'em-style is bland and takes no note of what Minnelli and Demy and a host of others, have done with the form. As well, Sophie Lee's agent ought to stop her playing the same character in ever diminishing parts. A significant comic gift is being wasted.

The Full Monty (Peter Cattaneo) followed. Again the audience laughed and cheered with enthusiasm and this was from the second minute! Quite puzzling, really, as this witty comedy is also one of the saddest films of recent years. No didactic left-wing expose of the working class poor has been quite so powerful in depicting the hopelessness, the unfairness and the devaluation of self.

Horse (Paul Barber) and Gaz (Robert Carlyle), Peter Cattaneo's *The Full Monty*

In some ways *The Full Monty* is a classic British genre film of the 1960s (let's form a band and aim for the stars), with a late '90s edge. The knowing use of genre invites comparisons with such sunny cultish classics as *Summer Holiday* (Peter Yates and Herbert Ross, 1963), inevitably revealing how backward and agonized England has become for so many.

But this is a film about hope – albeit in a social realist British way. The audience well knows that all film's end, the day after will still be a huge challenge for the characters. At least by restoring their fortunes with a male strip revue, they have regained some sense of self, and a less bitter sense of humour.

The filmmakers milk every moment for political and social comedy. Every imaginable topic is touched upon (save lesbianism), but the points hit home and the actors perform with comradeship and great comic timing. Willie Robert Carlyle (as Gaz) moves from television's *Hamish Macbeth* to cinema with true ease, and will inevitably garner most newspaper copy, the rest of the cast is equally brilliant, especially Mark Addy as the (harrowingly sad) self loathing fat bloke, Dave.

The film manages to maintain momentum right up to its predeter-

mined end, where even the jock straps go (as in "the full monty"). Though it does so by blissfully sidestepping key narrative concerns (do these guys really expect the girls to pay up to ten quid – the price is never clear – for a cabaret act that lasts at best two minutes?), it does so with such verve that fond cheering will be how audiences will greet its conclusion the world over.

The next day featured video projections of several documentaries on filmmaking. Unfortunately, the projector couldn't handle one particular NTSC running speed and *The Hamster Factor* (Louis Pepe and Keith Fulton) on the making of Terry Gilliam's *12 Monkeys* had to be held over.

First up, then, was *Who is Henry Jaglom?* (Alex Rubin and Jeremy Workman), a very funny and illuminating look at an American maverick. The film begins with Jaglom charmingly putting the case for his "male lesbian" style of cinema, rejecting the controlling drive of male directors in favour of the more evoking and encompassing female.

This is all very convincing till, near the end, the filmmakers show Jaglom on set – as terrifying a male bully as one could find anywhere. Now he calmly justifies the hideous bullying of (female) actors by saying they need this treatment in order to act properly.

Few not already convinced by Jaglom's work will side with him in this spikey doco.

Who is Henry Jaglom? was followed by Thom Anderson and Noel Burch's *Red Holly Wood* (as the film's title bizarrely has it), which attempts to determine whether the claim made by the House UnAmerican Activities Committee – that communists influenced the content of films they worked on – was true.

The film so carefully does not wear its heart on its sleeve that more than 90 minutes passes before one can sense whether the film is a right wing expose of anti Americans or a sympathetic account of brave mavericks.

What is less well done is the fact that the case the filmmakers posit – that the communists did influence content – is totally unconvincing. It may be true, it no doubt was, but the examples cited are so few and so uncontextualized that they prove nothing. Snippets exposing the harsher side of capitalism can be found in many films of the time made by non communist writers and directors. These moments just used to be called social comment and were used by all and sundry, including dictatorial studio heads, to spice up pictures.

The filmmakers also seem to ignore the most obvious point of all: that a line by one character does not necessarily reflect the view of the writer or the director. A speech by a child molester extolling his perversion can hardly be used as a 10 second clip to argue that the filmmakers support child molestation.

However, while the documentary fails to make its case, it is utterly fascinating and the interviews with people such as Ring Lardner Jnr and Abraham Polonsky riveting. The latter is particularly insightful and acerbic, and the clips from his works a necessary salver to the political and social blandness of most Hollywood writing today. The film ends with a clip from the great *Tell Them Willie Boy was Here* (how about a festival revival?) and a great comment from Polonsky (hastily, and perhaps inaccurately, scrawled down in the dark): "The crime genre is always about capitalism because capitalism is crime. At least, that's what I used to think – Now I'm certain."


Kim Hong Ok in *Pyongyang Diaries*

After a heady trip through Hollywood cinema, it was a return that night to antipodean shores with Bill Bennett's *Kiss or Kill*, easily his best picture since *Backlash* (1986).

The plot and its genesis have been well discussed elsewhere in this and previous issues, so let it just be stated that this is a thriller about two petty crooks on the run, and a string of murders across the outback.

The opening act is the more traditional, centring on Al (Matt Day) and Nikki (Frances O'Connor), and their unsettled and unsettling relationship of dependence and doubt. But Bennett soon enriches his film by adeptly introducing and balancing other levels of narrative and characterization. The two policemen in pursuit (Chris Haywood and Andrew S. Gilbert) work particularly well, and the "bacon" scene they share is the film's comic highpoint.

Barry Otto and Max Cullen also turn up, and, though their characters' sub plots are more sketchily drawn, Bennett manages to carry them across the line.

Most pleasing, above and beyond the consistently high level of performance, is the pace of the storytelling. This is not only due to Bennett's vibrant direction and often striking jump cutting, but to a screenplay that never pauses for exposition. True, some scenes are a touch underdeveloped in the writing and/or improvisation, but many others sparkle and zing. They make much contemporary Australian cinema look pallid in comparison.

The last scene, however, is gratuitous (the preceding one has all the ambiguity one could wish for), but Bennett is perhaps wise never to risk subtly turning into obscurantism.

As in *Backlash*, Bennett's eye never lets him down. He is a truly visual director, who has found a personal style that blends an edge of the bizarre with the banal.

This is film of the watching: its reverberations don't carry past the cin-


Maggie Cheung
Maggie Cheung's Hong Kong is very

ema exit – but for 90 minutes it is a fast paced, confident, visually delightful race across a fascinating narrative landscape. Bennett is one Australian director who seems to be getting better and better.

The next day began on a completely different note with Solrun Hoaas' *Pyongyang Diaries*, her HI-8 account of two recent trips to North Korea. Leaving aside the fact that any documentary about this hidden country would be of interest, Hoaas' film is a delight. Like her other under appreciated films, it is gently observational here allowing a sense of a real North Korea and its people to filter through what Hoaas' minders wished her to see.

It is with bemused curiosity, rather than a pre-determined position, that Hoaas essays this peculiar place. Hoaas, who spent her childhood in Japan, revealed later that she visited the isolationist North Korea prior to setting foot in South Korea.

Her narration informs us that North Korea is extremely poor and suffering great famine, but Hoaas' the camera person is guided towards places and people that betray little of the country's difficulties. This tension between the visuals and the narrative directives makes for fascinating viewing, where audiences have to deduce what they can for themselves – and, inevitably, are the richer for the process. No doubt a *60 Minutes* reporter would insist to camera that the positive comments made by the people about their country, and their unseen leader, Kim Jong Il, are the result of communist brainwashing. But this isn't so. Hoaas' camera clearly records how some people make statements they know to be expected of them, and do so with great humour, whereas others seem to speak from genuine conviction.

How could this be so when the country has so many problems? One answer can be found in comparing *Pyongyang Diaries* with a film shown on the same day, Edward Yang's *Mahjong*. Taiwan is a dazzling successful Asian capitalist economy, but according to Yang, it is also a veritable hell. The people are motivated by a near psychotic desire to exploit anyone they can find, the proceeds of which they spend on designer clothes (Brett Easton Ellis got it absolutely right, despite what his critics and the censors said).

The North Korea people of Hoaas' film are pure and socially concerned – though massively deprived. ▶ 42

Hawks and Ford resurgent

by Raymond Younis


John Ford's *My Darling*

The 1997 Sydney Film Festival included a retrospective of Howard Hawks and a tribute to the UCLA Film and Television Archive, which provided reconstructed or restored versions of John Ford's *My Darling Clementine* (1946), Hawks' *The Big Sleep* (1946) and Charles Reisner's *The Better 'Ole* (1926). Ford and Hawks are widely regarded as definitive figures in American film, yet many in the audience saw about a dozen films by Hawks on the large screen for the first time. These films, like Ford's, and especially the Westerns, lose much on television screens. The mise-en-scène, with its emphasis on the vast and wild expanses of the American frontier, the stark division between light and shadow, between chaos and the imposed order of civilization, as well as the highlighting of larger-than-life heroes who brawl, love, endure and conquer – often in that order – register much more vividly on the large screen.

A retrospective of this kind highlights many common threads in Hawks' films. In many films, two men are brought together by violence and common concerns. Almost invariably (*A Girl in Every Port*, *The Big Sky*, *Red River*, *Rio Bravo*), there is a mythmaking process at work, though in a purely secularized sense. Two men are put to a test of fire: they test each other's "manhood" – usually by brawling, they must show they are good enough, and, having shown this, are then accepted into the circle of male fellowship and exalted by this status. It is as if they must show that they deserve to be initiates in this exalted order of masculine violence, bravery and heroism.


Howard Hawks

When a woman enters the circle (*His Girl Friday*, *I Was a Male War Bride*, *Scarface*, *Rio Bravo*, *Red River*), she is almost invariably bold, aggressive, demanding and outspoken. It is as if Hawks' code left no room for timid, weak, or pusillanimous individuals (either male or female). In some films, the two men choose one another's company. In others, one is chosen by, and/or chooses, the woman.

These films are also remarkable for their emphasis on humanism. It is notable that God and religion play no rôle at all in most of the films. Indeed, Hawks' characters are most exalted when they have found a common ground in spite of the theatrics, hyperbole, quick fire repartee, or conflict. The world in these films is a harsh, extremely competitive, at times brutal place where the survival of the fittest is paramount and where the fittest come together in conflict and in love.

The style is suitably grand or intimate, there are vast expanses where the will can be tested to the full, there is a looseness of structure that gives these films a fury – and, at times, demonic energy; there is dialogue which is 20 percent faster than normal; there are many long shots and dramatic contrasts in tone, light and tempo. There is also much lyricism amidst the violence (verbal or physical). And there is in some films, such as *The Big Sky*, a thought provoking attitude towards the indigenous people of the USA.

Like Hawks, Ford was more interested in character than in plot, and just as uninterested in God and religion on the frontiers. John Ford's *My Darling Clementine* was much abused. Zanuck chopped and changed it, but could not ruin it. The version shown is the new version of July 1946, not the November 1946 version (Zanuck had added unsubtle orchestral sound in place of natural sounds; dialogue had been removed, and the ending had been changed). What emerges in the earlier version is a complex, lyrical and dramatic film which shows Ford's mythmaking capabilities at their best. It tells the story of the gunfight at the OK Corral between the Earps and the Clantons. The conflict has never been so vivid, largely because of the depth in the characterizations of Doc Holliday and Wyatt Earp. Victor Mature is forceful as Holliday, the self destructive, self-loathing gunfighter and failed surgeon, Henry Fonda gives a performance of archetypal proportions as Earp, the hair-trigger of truth, justice and the American Way into a turbulent, violent world.

This is a film about good and evil, and, like many such films, there is some caricature. But the style is utterly grand and memorable. The use of diagonals creates depth and a sense of teeming life – an energized, at times chaotic space. Light and shadow are dramatically combined: the vast expanses of the desert and the mountains suggest an indifferent and unfeeling nature against which heroic individuals strive and struggle.

Indeed, the final image is a fit and representative one. Wyatt Earp, having brought order and justice to this world, rides away from Clementine, who stands on the edge of the town (civilization). Earp rides out on a path which bifurcates in the near distance. Between the end of the path and the far horizon there is the wilderness where solitary monoliths carved by rain and wind out of stone rear out of the desert like great inhuman sentries. Here is Ford's West in microcosm: the beloved who watches the duty bound instrument of justice riding out (again); the solitary journey along an uncertain path; the inerasable boundary between home and the wilderness; and the emblems of endurance, strength and solitude carved in stone, towering over the desert. It is a harsh but beautiful picture with a poetic quality that is all Ford's own.


Walter (Cary Grant), Hildy (Rosalind Russell) and Bruce (Ralph Bellamy). Howard Hawks *His Girl Friday*

Guns for hire?

by Michael Helms

The Government has confirmed its financial support of the film and television industries for 1997/98, but there's one small yet highly visible sector of the film industry whose future is less well defined -- and not just because it's subject to different types of government regulation. Wishing to remain anonymous for obvious reasons, a film armourer, a practising weapons handler and supplier, veers into a job description: "It's partly the supply of the correct type of weapons for the period of the film and partly to fulfil legal requirements as required in the various states as to the licensing and proper supply of firearms. Also, partly, to oversee the safety of the use of the firearms on the set. And, in that respect, you basically become the link between the firearm and the crew -- so that the crew know that there's somebody there responsible and, if they say it's safe, then it's safe."

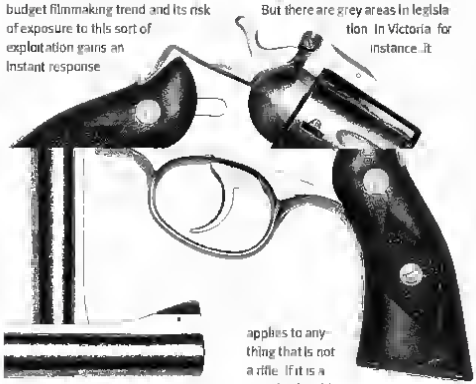
Having witnessed different weapons handlers at work under all sorts of conditions, a major unifying factor is the ability to readily and rightfully gain the undivided attention of all other personnel on set. Repeatedly we've marvelled at the way these film workers can effectively transform a bunch of gun-shy amateurs into a safety conscious team ready to be directed.

There's no doubt the mass murder tragedy that occurred at Port Arthur in 1996 opened a floor-to-ceiling window of opportunity to all sorts of response. The Federal Government rewrote gun laws and put a national gun buy-back scheme in place, openly encouraging the public disposal of all sorts of privately-owned weaponry.

An awesome protest on the streets of Melbourne has bled its way into city cinemas. The buy back has run from August 1996 and closes at the end of September 1997. Our caller notes: "At the Police Ministers' Conference of May 10, the Prime Minister and the Ministers agreed that if you had a genuine reason for owning, possessing or using a firearm you could continue to do so either by legislation or Ministerial approval in writing. The example of firearms used in film production was offered. Presumably, this would exempt you from the buy back."

With assurances like that every thing looked fine. "In actual fact," points out the caller, "there's no reason to hand in any guns if you're a supplier to the film industry. But the cash incentives for the prohibited guns are so high that you get a situation where people say, 'We're sick of the same film industry questions. Can you do half a day? Why is it so clear? Why bother with all this penny pinching and not just take the money and run?' In one way, this has left the film industry short of people and short of firearms. And, in another way, it should make the film industry aware that they shouldn't be penny-pinching and going back to the old days of borrowing a rifle from somebody. We've gone a long way since those days."

A query concerning the current no budget filmmaking trend and its risk of exposure to this sort of exploitation gains an instant response:



"This film asked the guy who had the firearms if he would mind bringing them down to the studio so they could have a look at what they wanted for the film. They photographed the lot and said they'd get back to him. With these Polaroids they actually made models and used them throughout 80 percent of the film. They only got the guy in for one or two days, which is not the right way to do things.

"Another thing that goes along with that line is that, in most states, if it looks like a firearm it should be registered and licensed. So, not only is the production company cheapskating, they're also breaking the law. It does vary, depending on which state you're in, but for them to be doing that [using models] in either Victoria or New South Wales would be contravening the Firearms Act. Even if it was a model toy that belonged to an armourer, the armourer would have to have it licensed and he would have to be responsible for it just the same as if it were a real gun. For the production company to just make these models and use them without any form of licensing is purely a contravention of the Firearms Act.

"As I said, it does depend on which state you're in but, basically, as a rule of thumb, if it looks like a firearm, it is a firearm in legislation. This is one of the reasons why, if you look in a toy store, you'll see that kid's water pistols are normally fluorescent green or orange. If you took that water pistol and painted it black, it could look like a firearm and therefore, under the legislation, it is a firearm.

"If it looks realistic then it is considered a gun and has to be registered as a gun, even though it cannot fire at all. But there are grey areas in legislation. In Victoria, for instance, it applies to anything that is not a rifle. If it is a toy rifle then it's not a firearm but, if it's a toy pistol, it is a firearm. The technicalities of the legislation are quite strange, the difference being that if you were using a black toy plastic gun in a film, it needs to be licensed but, if you were using a black toy plastic rifle in a film, it doesn't need to be licensed. It's a strange anomaly."

Returning to the matter of guns as props, the caller slips into the issue that should be the crux of any legislation concerning firearms: safety. "The producers will give those fake guns to the props people and say it's just a prop. If you want to talk about the Brandon Lee story, for instance, his death can be attributed to two things. Firstly, the production company let its weapons specialist go to save money and then gave the guns to props people. An inexperienced props person didn't realize that something was stuck in the gun so that, when the blanks were fired through the gun, poor Brandon Lee was killed. So, this is partly a production company trying to save money and partly an inexperienced person in charge of a potentially lethal prop. Fortunately, we haven't had a death on a set due to gun injury and we don't want one. On the sets where they use a weapons specialist, it's most unlikely that that would happen because these people know what they're doing. They're very knowledgeable. But, if we go back to the scenario where props people, or anyone, thinks, 'We'll just borrow a rifle from so and so' or 'We'll use this one' this one doesn't work and then they find that, by putting a blank in it, it blows up and fragments of metal go everywhere, they might realize they need people who know what they're doing.

"At the moment, we're heading down the right track but we're coming to a crossroads where the industry will have to make a decision whether it wants us to keep going that way or whether they don't care about us. It's up to producers to hire qualified people.

For a moment we ponder the threat of any further potential job hindrances. "The only other thing is if there's a general push in the community not to make violent movies, not to make movies with firearms in them. That's a possibility."

Not wishing to end our conversation on a completely-downbeat note, we ask why none of these concerns were broached by the envoy of representatives from the film industry who met with the government earlier in the year as the budget was being formulated. "That's because it's a forgotten area [of the industry]. I personally have lobbied a fair bit because we will have to live with whatever legislation they put in parliament and, if you don't lobby, you don't get workable legislation. If we get sensible legislation that allows us to actually use firearms on film sets like we have been doing, we will head in the right direction and it will be just like anywhere else in the world where they make films. But, if we head in the other direction, all it does is leave us open for big international companies to come here, make their movies bringing their own guns and go away, and that will lose jobs for local people."

As of this writing the government remains mute on the specifics of any relationship with gun suppliers to the film industry. Although it's inevitable that the manufacture of films with weapons in them will continue, it's clear that come 30 September it's quite possible that the weapon you see on screen will not have been packed and supplied by an Australian.

A Walk on the Sunny Side

Craig Kirkwood reports on The Sunny Side of the Doc Documentary Market and the Vue Sur Les Docs Documentary Festival, Marseille.

Walking down Marseille's grand Boulevard, La Canebiere, towards the old port we were stopped by two young men with cameras. They took our photo and handed us a blank Polaroid. "Umm, thanks," I said, wondering why this all seemed familiar. "One hundred francs one hundred francs", he began to bark. "No thanks". I said giving it back. He cursed something in Arabic and moved on. I remembered the scam from back streets of Paris when I was an erstwhile backpacker.

Every now and then a well-heeled tourist stands on what is now a deserted street holding a Polaroid which never develops. Marseille is a majestic, architecturally stunning city on France's opulent Riviera. It is every bit as beautiful as its neighbours, but differs in that it is a truly functioning city with snarling traffic, hustlers and immigrants from the former French African colonies. Its character is quite different to that of Cannes or Nice which have lots of money but little colour and no grit. There's grit to burn in Marseille. Beyond the port and another ten minutes' walk up the hill one reaches the Palais du Pharo where the Sunny Side of the Doc Documentary Market and the Vue Sur Les Docs Documentary Festival are held concurrently. It's an amazing location – an eighteenth century palace with a commanding view of the city, the yachts of the old port and the big cargo ships of the new port negotiating the sea wall before heading out into the Mediterranean. Quite a spot.

Sunny Side is seven years old – a mere babe in festival terms, but quite the *enfant terrible*. Despite its youth, it attracts representatives from most of the European broadcasters and a handful from North America, South America and, yes, Australia. In the other corner, hundreds of producers seeking presales and co-production deals fill dozens of trade stands. The balance is met by a handful of distributors and press.

Not the mosh pit of MIPCOM and not quite the prestige of the Amsterdam International Documentary Festival, Sunny Side is still very much a real market and deals do get made. In fact, Marseille is the market of choice for many European documentary producers. It is sufficiently relaxed that you can meet the commissioning editors and buyers and some even have the time to listen, especially if you find them on the terrace sipping Perrier – which is normally the case.

I had the distinct impression that at least some of the buyers were there out of courtesy more than anything else, but then again there was always some feverish activity around the bigger broadcasters and distributors stands. Some of the American owned cable-casters like Disney and Sundance sent relatively junior staff, but the Europeans like the BBC and French German Arte all had their top dogs present, many of whom spoke at various breakfasts and forums – a great opportunity to hear exactly what they're looking for.

Of particular interest to my partner, Madeline Carr, and I were the producers' pitching sessions. Introduced at Amsterdam some years ago and also, I believe, at Australia's International Documentary Conference (this year in November), pitching sessions are a great way to see how to sell, and how not to sell, your ideas to commissioning editors. It is often the only opportunity new Irish producers have to be seen or heard by the big guys, so there's a lot of pressure on them to perform.

That said, Sunny Side is relatively relaxed, so there were no breakdowns on stage but it is still clearly hard work. While we watched, at least two projects were given (pale) green lights from the more progressive editors (SVT1, Sweden and TV2 Denmark, for example), but a lot more received stony silences or outright criticism from hard-liners, like the BBC's Nick Fraser (we want something like *When We Were Kings* or *Microcosmos*, he said at one of the forums – I'm sure he does!).

From Australia, Claire Jager, SBS Documentary Commissioning Editor, attended, as did UK-based SBS acquisitions head Andrew Golding. Also in attendance were Dione Gilmour, head of the ABC's Natural History Unit, and Sue Seeary, Investment Officer with the FFC. From the private sector only Beyond (with a very busy stand), production company Film Art Doco, and my own distribution company, Fearless Promotions (now based in Amsterdam), attended. Not many of us really, but then it's a long way to go and there are many other markets to choose from.

I had a chance to talk with most of these people over the course of the week and asked them about the potential for presales and co-productions between Australia and Europe. According to Dione Gilmour, there is not much hope of an overseas pre-sale to the ABC at the moment now that its production budget has been slashed. "European producers are avoiding me at cocktail parties", she quipped. Claire Jager spoke similarly of SBS, but for Australian producers seeking overseas presales (for non-accord documentaries) there are definitely opportunities providing the subject matter is not too parochial.

Sue Seeary (FFC) explained that, for Australians, co-productions are more appropriate for series than for individual documentaries.

> Co-productions are hard work and tend to be too expensive for one-off documentaries. Straight pre-sales are possible, of course, but when you start introducing foreign directors or producers (as in the case of an official co-production), you need to double your producers' fees and double your legal fees, so the incentive begins to wane.

But it is the European broadcasters

that most producers were there to see Arte, along with its partners ZDF in Germany, La Sept in Paris, RTBF in Belgium, SBC in Switzerland and TVE in Spain, broadcasts more than six hours of documentaries per week and it pays generously for the right project. The BBC, Channel Four (oddly absent) and Discovery from the UK are all good catches and the public broadcasters from Sweden, Denmark, Holland, Belgium, Spain, Italy, Austria and Israel all buy and pre-buy documentaries at reasonable rates comparable with, and often far in excess of, the ABC.

They all complain of diminishing budgets and dwindling broadcast times for independent documentaries, but there are new opportunities opening all the time, so the mood was far from negative at Sunny Side. The new cable channels, although typically not as generous as their terrestrial brethren, are opening up a number of new 'special interest' niches which could not exist under the public broadcasting system. While few of these offer pre-sale opportunities to independents, they are a valuable secondary market once the production has been made.

One of our clients, Dutch producer Mark Aardenburg, sold his documentary on Bangladesh's Grameen Bank to more than twenty broadcasters, mostly in Europe after initially pre-selling to Germany's WDR. This is by no means an exception.

The documentary festival and market are held at the same time, but are treated as separate events requiring separate accreditation. And while the market was always busy, the Festival was dismally attended. Even for a popular film like Ken Loach's *The Dockers of Liverpool*, there was not more than sixty in the cinema, and for many screenings there were less than ten. There were five screens running throughout the Festival, but only one was in the Palais du Pharo. The others were in a small, multi-screen cinema downtown making it impractical to attend any sessions held there. I did however, manage to see quite a few of the Festival screenings but there were not many which held my attention for long.

One exception was Johan van der Keuken's four-hour epic *Amsterdam Global Village*. A fascinating portrait of the Dutch capital, it manages to capture the cosmopolitan, yet village-like character of the city. Much as I enjoyed the film, it was demanding to watch and, like most of the films in Competition, it would not be particularly suitable for television. This is an interesting dilemma for a festival market. A film market, on the one hand, is all about being commercial, finding buyers and co-producers for a project and making that project suitable for a television (or theatrical or both) market. A festival, on the other hand, is typically about films which have artistic or cinematic merit but which are not necessarily suitable for a wide public. This is difficult to reconcile at an event like Sunny Side and is presumably why few of those attending the market were interested in what was screening in the festival.

As distributors of short films (definitely not commercial) and documentaries (frequently not commercial), we are faced with this contradiction every day. On the one hand, we are dealing with producers who want to get a film that they believe in, on the other, there are television buyers who are desperately looking for productions to fill their documentary slots that aren't too parochial, or too long, or too short, or too clever, or too 'arty', but just work well and have some sense of originality. The twain so rarely meet. ☻

DOUBLE DUTCH TV: A Case Study in European Broadcasting

The Netherlands has one of the most complicated broadcasting systems in the world. For a country with a population just shy of Australia's, it has five times as many 'free' television channels available. (It also has five national daily newspapers and a further two specifically for Amsterdam.) In Holland, there are three public television channels like our ABC and SBS: Nederlands 1, 2; and 3. There are about six commercial channels, a local arts channel, a private regional channel, and several public community channels. Amsterdam also receives other European channels, such as Britain's BBC, CNN, MTV, two German channels, two Belgian, one Italian, one French and one Moroccan. All television in Holland is delivered by cable for a small annual cable fee and an annual license fee.

The cable system is state owned and is merely a substitute for terrestrial broadcasting – with perfect reception on all channels. Pay TV is also available within a similar system to that which is now operating in Australia. There are two or three pay TV operators with a range of channels offered by each. Public (state-owned) channels 1, 2 and 3 are not merely operated by three companies, but by no less than thirty different broadcasters. The broadcasters include around twelve main companies and another twenty-odd special interest groups, including religious, political and humanitarian organizations, all of which operate like mini television stations. Many of the broadcasters operate a subscription service and publish their own television guides with an editorial bias towards their respective programming. The number of subscribers a broadcaster has, along with a few other factors, determines how much broadcasting time they receive.

The public broadcasters are not permitted to advertise themselves. Rather, there is a state-owned advertising organization which advertises on behalf of the broadcasters. Advertising revenue is added to annual license and cable fees and the total is divided among each of the broadcasters. The private television channels are a little more straightforward, operating similarly to 7, 9 and 10 in Australia. Several of them, though, also operate radio stations. One of these is the 'breakaway' broadcaster, Veronica, which became commercial several years ago. Veronica started life as one of Europe's infamous pirate radio stations operating from a ship in the North Sea. In true Dutch style, it was eventually given asylum as a public broadcaster and is now one of the more successful commercial stations, offering a mix of tabloid, movies and soft porn.

Patsy (Miranda Otto)
China Kennedy's *Doing Time for Patsy Cline*

Miranda Otto

Truth or Dare

Miranda Otto, like many other young actors in Australia, is working hard. Already she has three completed films under her belt this year. She's just finished shooting The Dead Letter Office in Melbourne, is about to start work on another in Port Douglas, with still another to shoot immediately after that.

With such a busy schedule, time for reflection and retrospection is a luxury, but recently she made the time to talk family, career and philosophy with Margaret Smith.

DID HE HELP GIVE YOU COURAGE, AS AN ACTOR, BECAUSE HE OFTEN TOOK HIS RÔLES TO THE EDGE?

Yes. Dad does take a lot of risks. I think, and certainly that has been an inspiration. As an actor I think of myself as separate to my dad. He has often given me advice and I talk about things with him, but I don't feel – how could I put it? – that I have studied his style and taken that on in any way. I feel like I've very much developed my own thing, and I think we are quite different as actors.

I'm probably more cerebral about things, where Dad is maybe more instinctive and off the wall than I am. At school I was more the academic student, and I think that sometimes comes into how I've approached acting.

I think it takes a long time to settle in, or it certainly did for me. It was scary at first trying to play people who were older than me, people who were very different. I still find it a bit scary sometimes, but it definitely broadens you. It takes a long time to work in. I think that the work I did there is only just coming to fruition.

HOW WOULD YOU DESCRIBE *EMMA'S WAR*?

It's a film about a young girl, Emma, growing up during World War 2. I was 12, but I was playing 13. The story is about her mother – her father is away at the war – and Emma, who develops a crush on a conscientious objector, played by Mark Lee. My mother was played by Lee Remick.

Basically, it was a fairly simple, joyous kind of story because I think as soon as you speak these things they become much harder, more forced.

WHAT DID YOU LEARN FROM WORKING WITH LEE REMICK AND KERRY FOX SO EARLY IN YOUR CAREER?

Working with Lee Remick I was once again, overawed by the whole experience. I really wasn't at the stage where I could watch other actors and pick up what they were doing. I didn't think of studying in a conscious way what she did. I do remember that she was an incredibly professional and lovely woman and so generous. I'd never acted before. It was a very small budget picture, and she was so lovely. It would have been good if I could have learnt that, but I don't think I have learnt to be particularly lovely [laughs].

Dimity Hurley (Miranda Grey) Shirley Ramirez's *Love Serenade*

IS IT SAFER FOR YOU IN THE LONG TERM? DOING FILMS BACK TO BACK, AS YOU SEEM TO BE DOING, YOU WOULD HAVE TO FIND TIME TO HEAL YOURSELF BETWEEN EACH FILM, TO FIND YOURSELF AGAIN, IF YOU WERE TOO ON-THE-EDGE.

I find that anyway. I find that I get very lost in certain things and that it is hard to let go. Often, certain characteristics stay with you from characters.

YOU WENT THROUGH NIDA AND THAT WOULD HAVE DIRECTED YOUR ACTING IN A CERTAIN WAY. WHAT DO YOU THINK YOU CAME OUT OF THERE WITH?

When I did my first film, *Emma's War* (Clytie Jessop, 1988), which was when I was still at high school, I very, very quickly realized it was all about truth and life and reality. It wasn't about playing big characters.

For the two years before I went to NIDA, I just worked off myself, tried to be as truthful as possible and just answer back to the other actor in the way that I felt. That was well and good – the truth is so much of it – but I think going into NIDA helped me explore characters much further away from myself, trying to change one's physicality broadens you enormously.

***THE LAST DAYS OF CHEZ NOUS* (GILLIAN ARMSTRONG, 1992) WAS PROBABLY WHENE YOU WENE REALLY ABLE TO MAKE YOUN MARK IN AUSTNALIA. IS THAT RIGHT?**

God, does one ever really make one's mark? Maybe that's more for other people to judge.

Chez Nous was an interesting experience because I felt very over-awed for about the first four weeks of shooting by the company I was in. Everybody had done such amazing things before – Lisa [Harrow], Bruno [Ganz], Kerry [Fox], Gill [Armstrong]. It took me a long while to settle into it, to feel worthy enough to be there. I was quite intimidated by them at first. I gradually found a place to kind of mark my space. If you know what I mean. To stand my ground.

HOW DID ARMSTRONG HELP YOU?

I remember doing a scene at the end of the film when JP (Bruno Ganz) leaves. In one of the rehearsals, I was crying, and when we went to do one of the takes, it didn't happen. Instead of her saying to me, "You should cry, try and cry", she would say, "Let's do another one." I thought that was incredibly clever.

Young actors are serious about their work and don't take any time out from it. I'm very serious about my work; there are probably only two films I've done where I had a really good time.

YOU DON'T KNOW WHAT SHE WAS LIKE WHEN SHE WAS YOUNG.

I just had this feeling she was always like that.

Acting wise I must have subconsciously picked up on things, but I never thought about working out exactly what she was doing.

AND FROM KERRY FOX?

I'd seen Kerry in *An Angel at My Table* [Jane Campion, 1990] before we did *Chez Nous*. I thought she was incredibly fantastic.

It is hard sometimes to see how other actors are working when you're working with them. If that makes any sense. Often when I'm acting with an actor in a scene and they say, "How did you think that one went?", it's really hard for me to tell. I can say I think the scene went well, I felt good, but I'm not really watching other actors from a point of view of watching a performance. I'm just acting with them.

IN *THE NOSTRADAMUS KID* [BOB ELLIS, 1993], YOU WERE WORKING WITH A TALENTED AND ECCENTRIC DIRECTOR, AND WITH NOAH TAYLOR.

That was a very fun film. I had an extremely good time.

Afterwards, I felt that I'd had too good a time, hadn't really worked hard enough, and that there was a lot

Patsy *Doing Time for Patsy Cline*.

more to the character than what I had done. I once again stuck too closely to myself instead of really branching out more into the character, putting more humour into it. I felt looking back on the film that I missed it. But I had a wonderful time, and Bob was a great person to work for.

***THE NOSTRADAMUS KID* ALSO TELLS A STORY OF YOUR PARENTS' GENERATION.**

I'd always had a big thing for the '60s. When I was about 18, I used to dress in '60s clothes. I was fascinated by that period and the people who came out of it – like Robert Hughes and Germaine Greer. Having hung around [Sydney] university myself about 1987, I thought, "Where are those people? How come they came out during the '60s and during this period there are very middle-class people without much opinion?" It just appeared to me to be like that, not that it was ever really at university. I was just hanging around the drama group and pretending that I was a student.

FROM *NOSTRADAMUS KID* YOU WENT ONTO *LOVE SERENADE* [SHIRLEY BARRETT, 1996]?

I did *Brilliant Lies*, the play.

The one thing that I like about acting is that it happens for a short burst of time and you can throw everything you have into it. Whereas if you throw everything you've got into something that goes on for nine months, it's very demanding, very hard to keep going. I'm much more emotional in short bursts of energy.

I think film likes me better than the theatre does for some reason. I would very much like to go back to the theatre and do a classic role, something that is a wonderful play in itself, not so much as doing a new play.

I've done quite a few plays and have been through terrible periods early on at NIDA of having no idea what to do with my arms. In film, you don't have to move if it's not needed. With stage, there's a sense of needing the action on the stage, needing things to happen, having to generate activity. In film, it is much more like, "Here is a tableau and a character walking, sit down and there walk over the edge." Theatre, I think, is a little more constricted, and great theatre actors have those techniques that, when they do things, they make them very interesting. In film, you can be more subtle and just let things happen.

IN *LOVE SERENADE*, YOU PLAY DIMITY, A NAIVE GIRL WHO FELL FOR THE FIRST STUD WHO CAME TO TOWN. HOW DID YOU PREPARE FOR THAT ROLE?

We were cast a long time before the film actually started, so I had a long time to think about it, which was great. That is the ideal way to let things drop in as you are walking down the street, think about it and develop it over a long period of time. Shirley, Rebecca [Frith] and I got together on a few occasions, did a few rehearsals and spent a few days just talking about it.

We went to Robinvale and started rehearsing there. We did a lot of improvisation with the characters, trying to lift the characters off the page, take them out of the script, really flesh them out and then put them back into the script. We improvised walking down the street. We spent days and hours in character, pretending to fish. Rebecca was fantastic, and we seemed to really work well off each other.

YOU MUST HAVE BEEN GRATEFUL FOR THAT TIME.

Being cast at the last minute is really hard. You have to work very quickly and I like that time for reflection.

I like working intensely, then going away and thinking about it, working out why it didn't work and then coming back to it. It makes the work richer, I think.

***TRUE LOVE AND CHAOS* [STAVROS ANDONIS EFTHYMIOU, 1997] WAS ALSO A BIG CHALLENGE FOR YOU, WASN'T IT? MY JOURNEYS FROM INNOCENCE TO A YOUNG WOMAN. SHE HAS TO COME TO TERMS WITH A LOT OF STUFF: HER BOYFRIEND, HANIF [NAVEEN ANDREWS], HER BOYFRIEND'S FRIEND DEAN [NOAH TAYLOR], AND FINALLY HER FATHER [HUGO WEAVING]. ALL OF WHICH BRINGS UP HER UNDERSTANDING OF HER MOTHER [GENEVIEVE PICOT] AND HERSELF. HOW DID YOU COPE WITH THE CHALLENGE OF THAT PART?**

It was a very interesting experience that one, because I found the way Stavros worked very difficult to get my head round. I've got to work really spontaneously and he likes to throw things out at the last minute. If it's not working, he will tell you that it's no good – which is a good thing, but I think you have to develop a thick skin. You have to not be so personal about your work, you have to find a way of taking direction in a professional way that is not personal.

I found that very difficult, and I wasn't very easy to get along with. It surprises me when I

Jennie O'Brien [Miranda Otto] in Bob Ellis' *The Nostradamus Kid*.

look at the film that I look so light. I always felt the character in the beginning and for most of the way through the film should be a very light person, and it surprises me that she is because I was a very heavy person during the filming.

IT IS INTERESTING THAT EFTHYMIOU DIDN'T GIVE THE OTHER CHARACTERS A BACK STORY. IT IS ONLY YOU AND HUGO WEAVING'S CHARACTER WHO REALLY HAVE A BACK STORY, SO WE ONLY REALLY GET INTERESTED IN YOU TWO.

Is it the back story that makes people interesting?

YES, BECAUSE WE DON'T KNOW WHERE THEY COME FROM. WE DON'T KNOW MUCH ABOUT THEM. THEY ARE PLAYED VERY WELL, BUT WE AREN'T TOLD WHY OR HOW, ESPECIALLY HANIF [NAVEEN ANDREWS], WHO JUST DROPS IN FROM NOWHERE.

But there is a sense of him as a character who doesn't really belong in Australia, an outsider in some ways and that works for me.

As far as the character and how it developed: It developed despite me. I think I don't know where it came from. Him [Efthymiou] pushing and pulling me in certain directions. When he was editing, Stavros said to me, "There is a development of the character there", and I was totally surprised. I had no idea what I had done with it *[laughs]*. I just turned up every day.

THERE ARE POINTS – LIKE WHEN YOU DRIVE THE CAR OFF WITHOUT THEM AND WHEN YOU REJECT HANIF IN BED – WHERE YOU ARE EMPOWERED. YOU HAD TO BE, OTHERWISE YOU WOULD HAVE GONE UNDER.

Katherine [Miranda Otto], Samantha Lang's *The Well*.

Emma Grange (Miranda Otto) and Laurel Grange (Hinkley Lee), Clytie Jessop's *Emma's War*

As a character she is probably surprised by the strength that she has and frightened by it.

DID YOU USE IMPROVISATION FOR THAT FILM?

In rehearsal no–because we didn't really rehearse as such. We got together and chatted and fooled around, went away for a weekend, raved on, listened to music, stuff like that.

We did improvise when we were actually working. If things weren't working, if Stavros didn't like the dialogue or the way we were doing it, he used to say, "Okay, we'll throw it out, do it in your own words." A lot of dialogue in it is improvised, no one made up the stuff in the back of the car or the stuff about Jackie Collins. *The Tempest*. That was very funny.

AND HOW DID YOU PREPARE FOR YOUR CHARACTER, PATSY, IN *DOING TIME FOR PATSY CLINE* [CHRIS KENNEDY, 1997]?

Costumes had a lot to do with that character: costumes, hairdos and make up were really the beginning. I was very flummoxed by the script and how to play this character. I had no idea, because basically it seemed to depend on her being very seductive and beautiful and alluring, and I thought, "How can I play that?" Chris Kennedy said to me, "We wanted Marilyn Monroe for the rôle but she wasn't available." So I thought, "How do I do that? I'm nothing like Marilyn Monroe!"

Once in the script the word "exotic" is used, and in the end that was the place that I leapt from rather than from trying to be sexy. I had to develop an idea of her life and back story based on that.

YOU WERE WORKING WITH 'HOT' STARS OF THE MOMENT, MATT DAY AND RICHARD ROXBURGH. WHAT WERE THEY LIKE TO WORK WITH?

Fantastic. I'd known Matt before: he was a friend of a friend and we had been out socially quite a bit over the years. I didn't really know Richard very well. We had met occasionally, but it was a blast, you know, the three of us got on so well. In between the scenes, we would be sitting in this jag cracking jokes. It was a really good atmosphere, probably one of the few times I've worked with two actors who are very close to my age.

DO YOU THINK THEY REPRESENT A NEW GROUP OF ACTORS WHO ARE VERY PROFESSIONAL ABOUT THEIR WORK AND ALSO KNOW HOW TO HAVE FUN. THEY APPROACH IT IN A BALANCED WAY, WHEREAS THE WORK OF SOME OF THE OLDER ACTORS HAVE GOTTEN OUT OF BALANCE.

I don't have any opinions about that. People ask me all the time, and I don't know! I'm meant to have theories like I'm some kind of professor on the Australian film industry. People keep asking me that question and it drives me crazy.

I DIDN'T MEAN TO ASK YOU SUCH A BIG QUESTION.

It's just a frustration. "What do you think of this new brat pack? How do you feel about being called a brat pack?" I don't know. It has nothing to do with what I do. That is all out there: it's there for other people.

YOU ARE BEING HIT WITH TABLOID JOURNALISM BY LINES OF WHAT YOU ARE DOING BECAUSE YOU HAVE SUDDENLY BECOME A STAR.

Every time I make comments about this I read them back and I think, "What a load of shit am I talking about?" You know, questions like, "We went through a period of making these sort of films, and now we are making these sorts of film. Is that a reaction against ...?" How do I fucking know? I don't know, things just develop. I don't mean to be rude.

YOU'RE RIGHT. I WAS ONLY INTERESTED IN THE WAY THEY APPROACHED THEIR WORK.

Young actors are serious about their work and don't take any time out from it. I'm very serious about my work. There are probably only two films I've done where I had a really good time.

I really enjoyed doing *The Well* [Samantha Lang, 1997] and I'm very proud of it. I wouldn't say that the experience was fun, even though it was a great experience. ☞ 42

Publicity still of Miranda Otto for John Ruane's *Dear Letter Office*

THE SKY'S THE LIMIT

My Life as A Writer

By Frank Moorehouse

Film has been a significant part of my life both as a writer of screenplays and as a favourite personal source of entertainment and art. I was fortunate enough to be around when the Australian film renaissance began in the 1970s. Writing for film then was not one's life plan. Films came from elsewhere. Not from us.

But, in the 1970s, Film Australia made a venture (albeit tentative and venture) into feature filmmaking and as a young book writer I was invited to create a screenplay. This was to become the feature film *Between Wars*.

In those days, there were few people around who really saw themselves as screenwriters. As with the beginning of Hollywood, the filmmakers turned to the book writers for talent. We were the F. Scott Fitzgeralds and William Faulkners of Australia's emerging Hollywood.

I went on to work in both book and screenwriting – doing short films, feature films, television, documentaries and a personal essay.

Screenwriters everywhere have the same terminus, but Australian and New Zealand writers have something unique to them. The existential task is always the same: the finding and shaping of a story with all the complex things a story is or at least can be. As we know, the story is the thing.

There is universal torment wonderfully illustrated by John Gregory Dunne in his new book, *Monster: Living off the Big Screen*. This tells of his and Joan Didion's screenwriting life. Reading an extract from the book I came across this great anecdote from their experiences with the making of *Up Close and Personal*.

Dunne tells how late one evening, at a dark table in Le Dome, a Sunset Strip restaurant much favoured by the industry, a producer friend of theirs and his screenwriter, a best selling novelist, argued vigorously against the changes Disney was demanding in a picture already in production. The President of the Disney Division, who was screening the picture and who was paying for the dinner, suddenly demanded silence.

In the silence that ensued, the Disney president reached under the table, pretended to unlock a cage and to take out a small savage predatory animal. Clutching the creature by the neck, he exhibited it to the people around the table. He asked the screenwriter if he saw the monster, and the writer, not knowing what else to do, nodded yes.

"I'm going to put it back in its cage now", the executive said, "and I never want you to force me to bring it out again." Then he mimed putting the monster back into its cage under the table. When he was done, the executive asked the writer, "Do you know what the monster is?"

The writer shook his head. The executive leaned over and said: "The monster is named Our Money."

It's our money: that is, as we know, the ultimate argument used against the screenwriter. The ultimate winning argument in the making of any film. And that annual trend in every country.

As wonderful as it is, there is something that seriously worries me in this anecdote. It is that it repeats, albeit with comfortable familiarity, one of the stock attitudes of the screenwriting community (and, mixed, the arts in general) and which has been around for quite a while.

It is the attitude that the investors, the money people, the suits, the accountants, the private sector, are the enemy. The money people must be doing something right some of the time at least. The attitude that the money people are the enemy not only flies in the face of the criminal richness of our institutions but it makes for other problems which are just as serious.

It makes for a deformation of the way we present these sections of the society – especially the way we present the money people, the way we present administration (The Bureaucracy) and the way we present politicians, especially.

We have a serious imaginative deficit in our portrayals of these sub groups. We still back on cheap laughs from stale caricatures. We and other Western societies have a real line of creative empathy.

We tend to simply repeat the highly successful stereotypes of, say, Yes *Minister* and Yes *Prime Minister*. Or we relish Michael Douglas in greed as symbolizing all that is bad in the market economy.

What I'm saying is that the money people must be doing something right some of the time at least. The attitude that the money people are the enemy not only flies in the face of the criminal richness of our institutions but it makes for other problems which are just as serious.

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They themselves, of course, come from earlier versions of the same stereotype: the film *Rabbit* from the 1930s comes to mind. The money people have let an awful lot of unpleasant films be made about themselves by the way.

There is more to be said then about political process, about the commercial world, about the administration. As writers we may think that they are out to destroy us and our work. But if I were a business person, a government bureaucrat, a politician, I might too think that the whole of the arts and writing community was out *to get me*. (I hope this gets back to John Howard.)

We still usually categorization to dismiss people. We have theatre director Rodney Fuple talking in an interview about "boring businessman". John Gregory Dunne has a section in his book called "The Suits".

This dismissing of the business community is extraordinarily common (despite the ever growing sponsorship of the arts by the private sector). The disdain for the commercial and entrepreneurial life by the arts in Australia is its fatal flaw.

We have to get out and have a look at the lives of these people and *their* energy, *their* creativity, *their* grappling with the malaise of the real. We don't have to like them necessarily, but we should know their world and imaginatively understand and be able to present it – in the way we have been able to remarkably present the culture of, say, the police and the law.

I relish it and I enjoy this, but those programmes and films such as *Wall Street* are not templates for all other films and television portrayals.

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The films and other arts we admire are almost entirely from the mixed market world. Include the BBC and ABC and the other public and semi public production centres which have been founded within this economy. But they are part of the mixture of what we know of as mixed market economies and involve the money people, too.

What am I doing here? Why am I not in Los Angeles?

I have been evolving a new rule of life. The Rule is called the Perfection of Imperfection.

We all know that the making of a screenplay has this strange ebb and flow through drafts and through many shapes. The writing process begins with the writer moving towards one form of 'perfection' which is related to the screenwriter's personal vision of the finished work on screen – or a sense of finding this vision.

This vision is then undone, battered, shifted, turned and twisted.

Much has been said about what it is that the screenplay really is: its nature in the scheme of the universe when the finished script rarely ever finds itself translated word for word, scene for scene, into a finished film or television story.

But generally we accept that it is a 'place for the process' to begin. Or, as we say among ourselves, "the scriptwriter directs the director, the director directs the film". Or, as Robert Towne has said, "Until the screenwriter has done his job, no one has a job."

It is presented and then the script conferencing begins. It either moves towards a higher perfection or the perfection is incrementally lost with each intervention by others including The Monster, and the scriptwriter storms out (something which I advise against. When you storm out only the Monster remains).

Any good and complex screenplay is also itself a parcel of other stories, of tableaux, of stories within stories, and dramatic moments within those tableaux.

Some of these will go intact into a finished film or television work to make a sequence or, as I prefer in storytelling terms, a tableau which the scriptwriters know is theirs and theirs alone – where the script and its words, in the jargon of Hollywood, "delivered the moment".

To "deliver the moment" is the perfection within the screenwriter's sense of imperfection about the film. The Perfection of Imperfection.

There are all the other written 'products' which a scriptwriter makes as well as the script, and these have their own sense of 'rightness', completeness and perfection.

It begins with the fax to the agent about a possible idea. No, it probably begins with a trying-out of the story on some intimate or trusted friend. At first, sometimes drunken 'pitch' as your idea leaves your mind for the first time and flies out through your mouth in this first *telling of the story*.

This leads to the fax to the agent about "a trembling fragile dream for the film or television series" and then leads to the formal writing of the proposal or the idea, the wretched treatment, and all the other documents related to getting it moving, getting the project up, as the jargon has it.

But all these small documents, faxes, proposals and so on are a 'telling of the story'. They involve getting the story across to these first small audiences, sometimes an audience of one or sometimes an over-worked AFC panel.

These myriad documents with their small crucial audiences are part of our work. This is all storytelling work. And, generally speaking, it is we, the scriptwriters, who do it.

And for our daily life to be fulfilling, the screenwriter has to take gratification from each of these 'tellings of the story', each document.

We sometimes say that a fax we have written was a "work of art". Or we have heard that the development deal or the application for government funding has become an Australian art form.

It has. It should be. Each of these storytellings must, while never able to contain the perfection (or imperfection) of a finished film or even of a finished script, must be made form up into a small perfection.

These documents or submissions or whatever, these myriad documents which go from the screenwriter to the various people involved (assessment panels, producers, directors, actors, studio executives), have to be as finely crafted as each draft of the script.

An anecdote from my own screenwriting experience. While not about these storytelling documents, it is about the Perfection of Imperfection.

The story begins in 1960 when I was a restless, uncomfortably married, young, D-grade reporter in Wagga Wagga, a sheep and wheat town in NSW, working on *The Daily Advertiser*.

My wife and I went to a party at the Boat Club put on by the Wagga Wagga Young Liberals, the sons and daughters of the town's business people. It was a come-as-a-bohemian party. I'd left the city to escape bohemia. I'd come to the country to find rural harmony. Anyhow, I didn't have trouble with the costume. It was in my luggage.

At the party, I met an American who turned out to be an executive of Coca-Cola out from Atlanta to help set up Coca-Cola franchises in Australia.

As a young socialist, I had an obligatory argument with him about Coca-Cola's wasting of world resources while people starved. Although I couldn't admit it then, I found him more interesting than anyone else at the party.

A few years later, this meeting was turned into a short story called "The Coca-Cola Kid". My records show it was completed in February 1969. It was the starting point for a book which was to become *The Americans, Baby*.

The book was published in 1972 and three years later I received a letter which, although I was no longer uncomfortably married, no longer a D-grade reporter, and no longer in Wagga Wagga, I felt sure would change my life for the better.

From Tom Barnard at the Sydney Film Festival: "During his stay in Sydney, Dusan Makavejev read your book *The Americans, Baby* and has subsequently written to us from Paris requesting further information [ ] about which stories are available for filming."

Thus I came to work with this Serbian film director, Dusan Makavejev. The thing that attracted him was this encounter between the socialist and the Coca-Cola executive. It was for him a seminal encounter, representative of all that the clash of cultures east and west, capitalist and socialist, humanist and non-humanist.

In 1984, after eleven drafts, four producers, and nine years from the first letter from Makavejev, the film was made. In 1985, the film was an official entry at Cannes, but it is a film heavily and creatively revised by Makavejev. And the meeting between Becker, the Coca-Cola executive, and Kim, the young socialist, has disappeared altogether from the film.

So, twenty years after that night in the Wagga Wagga Boat Club, when I met the original Coca-Cola Kid, the incident which inspired the story and the film, and caused the director to seek me out, to persevere for nine years and make the film, that seminal incident was gone.

In 1990, I published a long story called "Working with Makavejev", which is in the book *Lateshows*. As an addendum to this long piece, I included the original short story of the *Coca-Cola Kid* in its entirety. Becker and Kim lived again.

The scriptwriter's sense of the completeness of things was satisfied. A new perfection was achieved in new forms and shapes.

Finally, to use picnics as an example of this life principle of the Perfection of Imperfection: You find when you arrive at the picnic site that the salt and pepper have not been packed. There are moans and temper. You then apply the Principle of Perfection of Imperfection. You say, "It is a long time since we have tasted food without salt or without pepper. Let us explore the flavours of the food without these and we may find something out about the food."

You may find out why food definitely needs salt and pepper. Or you may not. You may still go back to salt and pepper but you have had a special experience of food.

The imperfect picnic becomes the best Picnic Without Salt and Pepper in your life.

The poet John Milton knew about it when he said:

The mind is its own place and in itself
Can make a Heaven of Hell, or a Hell of Heaven.

But we have other problems peculiar to ourselves here in Australia. The first is: What am I doing here? Why am I not in Los Angeles?

In recent years, I have been approached by some writers, both screen and print, wanting to know where they should live: here or overseas. As some of these people have expressed it to me, there is still an uneasiness within the Australians who have global aspirations.

I have identified it as Agitated Expatriate, or the This Little Piggy Went To Market syndrome. It is as follows. The person who has chosen to live and work outside the country (especially in the arts) experiences an immobilizing dizziness accompanied by the recurring incertitude: What dreadful things will happen to me if I don't come back to Australia? Will my creative well dry up if I stay away? Or will it, conversely, dry up if I don't stay away? Or will it be contaminated? Am I a sell out?

And you *can be punished* for staying away. I quote from *The Sydney Morning Herald* where a columnist commented on the absence of writer David Malouf from a literary award presentation.

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INPROFILE

CHERIE NOWLAN

Thank God He Met Lizzie is director Cherie Nowlan's debut feature, and is the latest in a collaboration with screenwriter Alexandra Long that dates back to her time at AFTRS in Sydney.

Nowlan's background is slightly different to most of her peers. She doesn't see herself as a film school graduate. Says Nowlan: "I'm sort of a de facto film school student because I did a short course there [AFTRS] once, and I ended up being there for several months."

Before the short course, Nowlan was involved in film and television production: researching and writing for independent production companies like Kennedy Miller, which is where she started her directing career. "I pitched an idea for a documentary (*God's Girls*, 1991) to Glenys Rowe, who said to me, 'And, of course, you'll be directing this documentary.' and I said, 'Yes, absolutely', and that was really how it happened."

From there, Nowlan set her own training agenda, including an attachment to theatre director Michael Bowden, short film courses (where she met Long and Samantha Lang) and writing, directing and producing a couple of short films. She co-produced *Out*, written by Long and directed by Lang, and wrote and directed *Lucinda*, 3', adapted from one of Long's short stories.

Collaborating on a feature film with Long seemed the next logical step for Nowlan. "Alex had to write a feature for her year at film school, and she showed me two ideas, and went away, and I suppose the rest is history. We developed it with the Australian Film Commission for a year, and then we brought producer Jonathan Shteinman on board."

Nowlan is now working on a number of projects, including developing a script based on *Dreamtime Alice*, a book by Mandy Sayer, with Cate Blanchett; another project with Long, untitled as yet; and a script of her own. "I always generate my own projects. Things that I want to do. I need to do a number of things – at once."

Charles Chauvel's *Forty Thousand Horsemen*, some of which was shot at the Cinesound Film Studios.

Two Studios and a World

SPRAWLING OVER 21½ ACRES of land at Oxenford, on Queensland's Gold Coast, are the largest studios in the Southern Hemisphere. The Warner Roadshow MovieWorld Studios resemble a huge modern factory, which is, I suppose, what film studios really are: factories of movie magic.

My memories of the old Cinesound Film Studio in Sydney's Bondi Junction date back to the 1940s and early '50s, when my father, Charles Chauvel, made four of his feature films there: *Forty Thousand Horsemen* (1940), *The Rats of Tobruk* (1944), *Sons of Matthew* (1949) and *Jedda* (1955).

There was an element of theatre about the ungainly old studio, a romantic notion that anything could happen at any minute. It began life as a skating rink during the '20s, until Australasian Films, still in the days of the silent flicks, took it over in 1929. It was upgraded for sound film in 1932 and became Cinesound Productions, in time becoming famous for its weekly Cinesound Review newsreels. Ken Hall was in charge and produced all of his own films there. The studio and its adjoining Cinesound Laboratory were hired out to independent filmmakers, such as my father. There were other film studios at the time, in both Sydney and Melbourne, but Cinesound, more than any other, seemed to evoke what drew yourself into the pretentious period in Australian filmmaking when everyone pitched in and did what ever they could with very little. And no sticky tape!

A kind of seedy commercial Bondi Junction, Cinesound's rectangular form rose towered over the single-storeyed clutter of Edgley and Dottey streets. To the locals, it held the hopes of movie stardom.

When the red lights blinked in the corridors and the warning siren sounded, before shooting commenced, you stayed wherever you were and kept absolutely quiet, everyone but the cast and technicians frozen in a kind of tableau.

At casting time, queues of people materialized outside the studio, hoping for an audition, some with their children dressed up and hair ringletted, mimicking Shirley Temple.

The building was in two parts: the stage, or "prope", with its big cement floor and hangar doors opening onto the street, and the laboratory, with labyrinths of upper and lower passageways and countless box-like rooms. I remember seeing film hanging in long strips to dry, above called-for bins, the technicians wearing white coats and white gloves to keep the precious film dust-free. The Cinesound lab was capable of processing 300 000 feet of film weekly.

While the laboratory was orderly, the vast sound stage was usually chaotic, crowded with settings, props and trailing electrical cables, an actor or two rehearsing their lines while technicians put Aussie ingenuity to work on outmoded equipment. One of the old cameras had an iron horseshoe dangling from it. The walls of

Streetfighter, which was filmed at the MovieWorld Studios.

# of Difference In Between

BY SUSANNE CHAUVEL CARLSSON

the sound stage were padded with hessian another large hangar door opening into more wood lined, draughty passages Above were timber gantries studded with arc lights The muffled sound and the unnatural glow of the lights seemed to insulate you from the outside world. In the glassed in sound room, suspended above the back of the main stage the technicians could hear every syllable uttered below, including some of the colourful remarks made by actors when they thought the sound had been turned off Somewhere upstairs were the wardrobe and props rooms, where Gaga Weatherley, one of an old theatrical family, reigned supreme as wardrobe mistress

When the red lights blinked in the corridors and the warning siren sounded, before shooting commenced, you stayed wherever you were and kept absolutely quiet, everyone but the cast and technicians frozen in a kind of tableau Last-minute adjustments were made to the camera or to artists' make-up, and we all waited expectantly, as if waiting for the curtain to go up at a gala performance, for those time-honoured words – "Lights, Camera, Action!" – and the slap of the clapper board An aura of fantasy surrounded everything to do with movies in those days before television and our constant diet of media information.

What passed for soundproofing in the lofty old ceiling was in tatters The sound technicians had a hard time competing with traffic noise, including clanging trams, the shrill whistle from the factory area of Alexandria and the occasional plane Then there was the 'five o'clock dog' who lived in the backyard of a nearby cottage and barked at five o clock each day when his owner returned home Quiet scenes had to be carefully timed between all these hazards.

The property rooms were mini Aladdin's Caves, tucked under one of the old wooden staircases Their overflow spilled out into the corridors and every available crevice, as if it had a life of its own, and you picked your way past plaster dummies, oddments of Gothic architecture, old pianos, chandeliers, maybe wagon wheels and military regalia All this more or less blended into the jumble from the carpenter's shop where, with wood-turning machines, circular saws, plaster and a constantly boiling glue pot, many miracles of illusion were created In this shop, where the battered, galvanized iron roof leaked when it rained, the foc'sle of the "Bounty" was built to scale (for Chauvel's *In the Wake of The Bounty*, 1933) and a life-like replica of Charles Kingsford Smith's Southern Cross (for Ken Hall's *Smithy*, 1946) There were street settings from old Cairo or Jerusalem, army dugouts and settlers slab huts Maybe a patch of rainforest was needed, and tons of soil, ferns, grasses and small trees had been dumped directly onto the main studio floor, for the art director to rearrange

An unforgettable occasion was the recording of Henri Krips' fine musical score for *Sons of Matthew*. The Sydney Symphony Orchestra was installed in front of a sound shell in the middle of that cavernous sound stage with the film running on a screen behind the orchestra, so that Henri could synchronize his score with the scenes He was showing off a little for his tiny audience of producer-director and family, and film crew The

hangar door to the street suddenly swung open and the maestro, Eugene Goossens, draped in a large black cloak, strode in to see what 'his orchestra' was doing. Henri's conducting immediately became quite conservative and members of the orchestra stopped craning their heads to see what was happening in the movie.

LIGHTS, CAMERAS AND ACTION are still vital ingredients of any movie, but with a difference. Today's cameras achieve greater speed and accuracy by electronically controlled motors. They are smaller, lighter and quieter, with a bewildering array of high tech accessories. It seemed to me that one of the most exciting innovations must be the match box size video camera attached to the main camera, standing in for the human operator. Achieving those hard to get shots: we can descend inaccessible cliff faces or view the racetrack from the belly of a Formula One. Computers, of course, are an integral part of today's filmmaking, and action is aided and abetted by an astonishing number of visual effects and technological wizardry – computer generated imaging, animation, paint and effects, image tracking, etc.

It was a public holiday at the Gold Coast, so the studios were empty and silent when I was taken on a golf-buggy tour by studio manager Lynne Benzey. We pulled up outside No. 5: the largest sound stage. On the other side of the fence, which divides the studio lot from Warners' MovieWorld Theme Park, a rollercoaster was hurling little nests of shrieking tourists around its tortuous route. There is a thin line between fact and fantasy here, where movie magic is created on one side of the fence and recycled to the public on the other. Behind the creativity, however, lies hard business – a network of planning, liaising and evaluating, designed to ensure that film production there is both super-efficient and cost-effective.

While Cinesound was self-creating and self sufficient, today's filmcraft is tailor-made and physically brought to the studios. Each of the six sound stages are rented empty, soundproofed and air conditioned. The production company must hire all crews and equipment, and this is where the specialists enter the scene. Many have set up shop within the MovieWorld Studio complex. Production support is given by firms who individually supply camera equipment, sound, lighting, visual effects, casting services and accountancy. There is the firm specializing in transport, travel and accommodation for film crews on location, another supplying trucks to move the equipment. There are construction workshops on site and master model makers, creating everything from hand props to miniature fabrications. Complete film laboratory services are available and are able to transmit the rushes daily, by satellite, to any part of the world. An administrative staff will advise and assist in co-ordinating all these services, obtaining personnel, if required. Everything a production team could possibly need is provided 'on campus' – but now I understand why a movie today costs so much to make!

While Cinesound was self-creating and self-sufficient, today's filmcraft is tailor-made and physically brought to the studios.

Naomi Christie (Tina Ryan) and "Captain Bligh" (Ian Jensen), Charles Chauvel's *In the Wake of the Bounty*

The studio lot is serviced by wide roads allowing direct access to the sound stages, through double sliding sound lock doors, a modern version of Cinesound's old hangar doors. Inside Sound Stage 5, the dim lighting, taking a little while to warm up, gradually revealed the enormous prow of an old sailing vessel constructed for the production of *Twenty Thousand Leagues Under the Sea*, starring Michael Caine.

Number 5 measures 22,800 square feet, or 2,118 square metres, a tremendous concrete barn with the same sense of muffled isolation I remembered of Cinesound. It boasts a huge deep-water tank beneath the floor, with 1,000-gallon 'dump' tanks, automated wave makers and air compressors. At one end is a weir wall and recirculating pump to create an artificial horizon. When the old ship, "Abraham Lincoln", battles the ocean in *Twenty Thousand Leagues Under the Sea*, deluged with water from the dump tanks, I will know that the drama has been played out within the secluded world of Sound Stage 5. This film is presently running in Los Angeles and soon to be released in Australia. Currently under production, in Studios 4 and 6, is *Roar*, a television series of thirteen episodes, set in Ireland, in 400AD. Five American artists play key rôles, as well as Australian television actor Heath Ledger. Booked to begin production soon is M.G.M.'s *White Shark*, a four-hour mini-series.

American producers sing the praises of the MovieWorld facilities, for the professionalism of the crews, the economic advantages of working there, the climate and readily accessible real life locations. The film crews have only to travel a short distance from the studio complex to find beach and coastal scenes, the city, mangrove swamps, rolling sugar cane fields or the rainforests of the Hinterland. Though editing facilities are available at MovieWorld, most Australian companies have feature post production completed in either Sydney or Melbourne, while American filmmakers usually prefer to take their work home.

In the 'old days', an editor sat in front of a little Moviola machine, with the film and a pair of scissors – it was literally a cut and paste job, but one which could either make or break a film. Every thing depended on the editor's individual skill. Today's digital, disk based editing is fast and streamlined. In multi functional rooms which look like settings for a modern version of *Doctor Who*, the sophisticated tools available present technicians with a treasure trove of exciting options. Peter Bowlay, of Video Lab, said "Creativity is still necessary today – only the tools are different." And how different!

With the technology available, it seems there will be no end to what future film producers will be able to achieve. New frontiers opening before them will make possible more and more creative imagery, more merging of character and environment, and the artistic freedom to experiment with effects and ideas that we have hardly dreamed of. It poses a few questions, such as: Will stuntmen find themselves out of work, or actors competing for jobs with characters they can only meet on a computer screen? One thing is certain: audiences can look forward to a great time at the movies.

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(For further details, and a more complete explanation of the different post production methods, please contact Stephen F. Smith at Frameworks)

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Jane "JJ" Wilson (Belinda McClory) and Robert "Robbie" Walsh (John Brumpton)

PIC PREVIEW

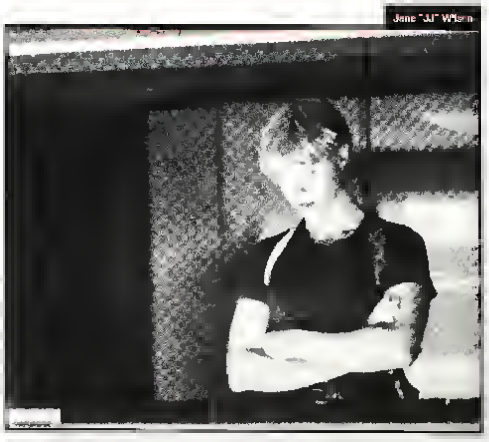
REDBALL

Starring AFI nominated actors John Brumpton (*Life*) and Belinda McClory (*Janus*), *Redball* is a no-budget, dark and contemporary police thriller about a few weeks in the lives of these used up city detectives.

It is constructed as a series of snapshots of the Homicide, CIB, Vice and Drug squads, and is a darkly comic descent into the tensions, abuses and psychoses inherent in frontline policework – and a resonant paean to a city haunted by corruption, police shootings and the murder of the innocent.

Says writer director Jon Hewitt: "I want this film to be quite controversial. It is my intention to release it in time for the findings of the Wood Royal Commission, which will definitely raise a few eyebrows. I guess it will give *Redball* credibility. People won't look at it and say, 'Never in a million years. This cannot happen in the force.' That's my hope."

PHOTOS: PETER SEAIG



Jane "JJ" Wilson

Jane "JJ" Wilson and Robert "Rabbie" Walsh

Jane "JJ" Wilson and Senior Detective Mike Brown (Robert Morgan)

CIB Detective Chris Hill

CIB Detective Chris Hill (Frank Magree) and Rennie Searle (Daniel Wyllie)

Access Collection
Cinemedia access will build on the existing film and video collection to develop and maintain a collection of significant screen content managed and distributed in the most economic and efficient manner.

On-line
Facilitating the on-line delivery of Cinemedia screen content.

Venues Management
The development and maintenance of appropriate venues for the screening of film video and multimedia is fundamental to Cinemedia.

Film Victoria
Project development and investment for film and television will be provided by Film Victoria under the same banner. Film Victoria is now a business unit of Cinemedia.

MFO
Marketing Melbourne's film services and locations is the primary objective of the Melbourne Film Office.

Multimedia 21 Fund
Project development and investment for multimedia will be provided through the *Multimedia 21 Fund*, also a business unit of Cinemedia.

PAVE - Partnering Audio-Visual Enterprise
PAVE provides a service for government departments wanting to outsource audio-visual production to the local screen community.

Screen Culture
Resourcing and supporting organisations which enhance Victoria's reputation as a centre of excellence in screen culture will be a priority for Cinemedia.

Screen Education
Promoting the appreciation and analysis of screen content and culture is important to creating a screen literate society.

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in review

NASHVILLE DREAMING • ENEMIES LIKE THESE • TRUE CHEMISTRY

Tea, Darlin?

Mike Leigh's Career Girls is a return to awkward alliances and unsettling structures

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Crazy for you

Character, genre and classic story lines are mixed into an entertaining brew in Doing Time for Patsy Cline

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The thrill of it all

From its first frame to its last, Bill Bennett's Kiss or Kill is a perfect match of form and content

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Call it musical love

Chantal Akerman's latest film has been relegated to video. Adrian Martin reviews the musical comedy of mistaken identity

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Film

MY BEST FRIEND'S WEDDING

Director/Producer: P.J. Hogan. Producers: Jeffrey Zubernis, Ronald Bass. Executive producers: G.K. Netter, Peter B. Wolcott. Screenplay by: Ronald Bass. Director of photography: Laszlo Kovacs. Production designer: Richard Sylbert. Costume designer: Jeffrey Kurland. Editors: Garth Craven, Lisa Fruchtman. Music: James Newton Howard. Cast: Julia Roberts (Julianne Potter), Dermot Mulroney (Michael O'Neal), Cameron Diaz (Kimmy Wallace), Rupert Everett (George Howard), Philip Bosco (Walter Wallace), M. Emmet Walsh (Jer O'Neal), Rachel Griffiths (Samantha Newhouse). Australia/USA/UK/Germany: Columbia TriStar. 35mm. USA. 1997. 105 mins.

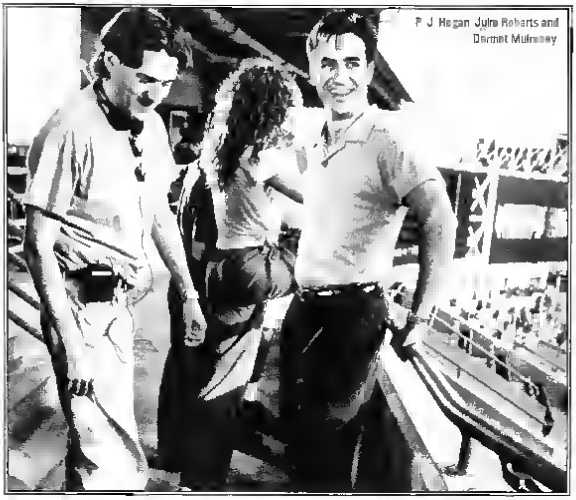
P.J. Hogan's deftly crafted high energy romantic comedy *My Best Friend's Wedding* captures some of the more essential dramaturgical and stylistic conventions of the genre as it was first defined in Hollywood in the 1930s, 40s and 50s. Hogan is clearly at home with the genre's oscillating behavioural dynamics between the sexes, their romantic manners, giddy passions and ambivalences. The genre's foregrounding of modern romance – usually in the large metropolises of America – centres on Hogan's emerging spectacle speciality: the wedding – a key component of today's feel-good book of love for the twentysomethings amongst us. This time it's set amid the brash, hard edged skyscrapers, monumental art galleries, boutiques, malls and fly-overs of Chicago, sharply rendered by veteran Laszlo Kovacs's clear eyed, vibrant cinematography – a city given its architectural vividness in the film by John Hughes' teen movies of the '80s.

The chief characters of *My Best Friend's Wedding* are Julianne Potter (Julia Roberts), a food critic who's still in love with her past college friend, Michael O'Neal (Dermot Mulroney), who is about to marry Kimmy (Cameron Diaz), a wide-eyed, naive architecture student. Peter and O'Neal, who had a one month fling in college, have promised to each other that, if by the end of their all years they do not find someone to marry, they would tie the knot with each other.

So, the movie, as the genre calls for, is set up for many knotty behavioural and narrative complications, especially given Kim's basic innocence when she invites the calculating Julianne to be the maid-of-honour for her forthcoming marriage. Julianne, who is still carrying a torch for Michael, cannot help herself: she will go to any length to spoil the happy couple's chances of nuptial happiness. Julianne is devastated by Michael's decision to marry Kimmy. She goes to Chicago to try out her zany, desperate schemes as a home breaker. Often, Hogan's assured grasp of the formal and plot conventions of the romantic comedy centres around Julianne's schemes and their miscalculated conclusions. In her desperation to renew Michael's affections for her, Julianne reminds one of Chuck Jones' hapless Coyote in the *Roadrunner* cartoon series.

From a spectator's point of view, we can see the constant mistaken identities, the flawed information that the protagonists have of each other and their motives, and the ironic resonances of their terribly complicated lives and casual remarks. Generically, this is one of the paramount features of the form and a crucial source of humour. We know things that our romantic comedy characters do not. We can see an imminent disaster brewing in the background that will soon take centre-stage and take over the characters' lives. The genre, amongst other things, speaks of modern romance as a theme park rollercoaster ride of the human emotions. In impossible situations. Characteristically, Hogan's understanding of this (on a thematic, gestural and stylistic level) colours our knowledge of the three

Director P.J. Hogan, Carrie Preston and Julia Roberts on the set of My Best Friend's Wedding



P J Hogan, Julia Roberts and Dermot Mulroney

in review

Films

continued

increasingly interconnected characters and their turbulent lives.

Characteristic of more current instances of the genre, *My Best Friend's Wedding* does not display deep seated Shakespearean truths about our emotions, dreams and manners – as we find in the more recognizable, classic examples of the genre, finely diagnosed by Stanley Cavell, some years ago, as "comedies of remarriage". This does not mean, as some of us may think, that Hogan's movie is less for that. On the contrary, it's just that some filmmakers are more comfortable than others in delineating the topsy turvy emotional colours of the form as an expression of light entertainment, where emotions and narrative setups are presented as textual surface play.

Principally, the wedding is the centre-piece of the movie and, emblematic of Hogan's playful, stylistic approach to the genre, the wedding as spectacle, where we can see and hear Hogan's surfacing attraction to the musical form. This is evidenced in the movie's musical opening credits and the hilariously, surprisingly non-corny sequence where Julianne meets Kimmy's parents and Julianne's gay editor friend George (Rupert Everett), who pretends to be her womanizing fiancé and manages to get everybody at the table singing Dionne Warwick's "I Say a Little Prayer".

George performs a vital function in *My Best Friend's Wedding* as Julianne's confidante and, as such provides much on dry humour to the entire movie. This is especially foregrounded in the aforementioned high-spirited table sequence. George comes to Chicago because Julianne needs his help when she is at the end of her tether, things have not been going to plan at all.

Rupert Everett as George nearly steals the movie from Julia Roberts who's quite good as the scheming but good hearted Julianne. In fact, Roberts' subtle and energetic performance carries across the right kind of mischievous lightness that her role demands. She is quite unpredictably convincing through out the movie's duration. Everett also gives an appealing, highly tuned performance as he camps up his role and its well defined generic contours. Both performers, when they are together, provide the movie with a welcomed performative alchemy.

Contrary to expectation, *My Best Friend's Wedding* is arguably – and thankfully – not one of the more predictable, superficial exercises in a feel-good romantic comedy or its overlapping comedy of manners. This is not to say that the movie does not at times exhibit the more accustomed generic features of such tiresome movie fare of the '90s – it does up to a small degree – but, moreover, it is a well directed, written and performed movie that features the director's considerable, emerging comedic and musical talent.

JOHN CONOMOS

CAREER GIRLS

DIRECTED BY MIKE LEIGH. PRODUCER: SIMON CHANNING-WILLIAMS. DIRECTOR OF PHOTOGRAPHY: DICK POPE. PRODUCTION DESIGNER: EVE STEWART. EDITOR: JOHN SALES. SOUND: GEORGE ROBERTS. MUSIC: MARIANNE JEAN-BAPTISTE. TONY EDBY. CAST: KATRIN CARTLIDGE (HANNAH), LYNDA STEADMAN (ANNIE), KATE BYERS (CLAIRE), MARK BENTON (RICKY), ANNY SHERIS (IAN EVANS), JOE TUCKER (ADRIAN). AUSTRALIAN DISTRIBUTOR: GLOBAL, UK, 1997. 35MM. 87 MINS

Shooting on this sharp, tough little film finished a few days before Mike Leigh was in Cannes to win the Palme d'Or for *Secrets and Lies*. The film will interest Leigh's fans, though it's more problematic than most of his recent cinema.

Career Girls opens with 30 year old, shy Annie (Lynda Steadman) sitting alone on an English tram as it speeds through the countryside. We cut to her arriving at London and being met by her trendy, outspoken friend, Hannah (Katrin Cartlidge), the two women awkward and uneasy with one another after a separation of six years. They drive back to Hannah's apartment, and gradually their characters unfold, with the differences that separate them more apparent.

Cut to a scene where a red-haired, nervous young woman knocks on a door in search of share accommodation, the camera lingering on the side of her face which is disfigured by eczema. But the young woman who answers the door is even more uptight than the caller, and speaks in short manic outbursts which are either catatonic or drug induced, or both. It seems impossible that these two women would ever get on, except for the fact that the other flatmate, Claire (Kate Byers), is relatively "normal".

Then *Career Girls* cuts back to the older women, whose relative sophistication makes a stark contrast. They both work, and Hannah has a cute flat with a work desk and a fax, and the country girl is naively impressed. Annie's only visiting for the weekend, and it's taken her six whole years to revisit London and Hannah.

The film continues to cut back and forth between the two stories, and then suddenly we realize that the two older women are the two younger women six years earlier – their hair colour, their voices, their clothes, and their mannerisms have changed, and we only just see the resemblance! Then the older Hannah takes Annie out on the town in search of a new apartment to purchase, and the two halves of the story gradually become whole as the past begins to impinge more directly on the present.

Some of the best, whacky scenes in *Career Girls* now follow. Hannah and Annie walk in on a wealthy businessman, who shows them his apartment for sale, while he's dressed in a white towelling robe and downing glasses of wine. Their next encounter is equally funny and absurd, but this time a smart real estate agent turns out to be a man Hannah has fucked and Annie had the hots for six years ago. But Adrian (Joe Tucker) can't remember either of them, and adds the inevitable insult to injury.

The reunion of Annie and Hannah isn't easy, especially when their weekend begins to dredge up some really unpleasant memories concerning their flatmate, Ricky (Mark Benton).

Mike Leigh has gathered together a small ensemble of actors for this film, where they have maximum impact. Lynda Steadman, who plays Annie, appeared as a lead in Channel Four's *Hearts and Minds*, and has directed and performed in her own play at the Edinburgh Festival. Katrin Cartlidge, who plays Hannah, was Sophie in *Naked* which earned her the best European actor award in 1993. Mark Benton has acted for the Royal National Theatre and Joe Tucker has been in *Pie In the Sky* and *The Bill*.

Leigh films this modern comedy of errors in his usual, naturalistic tones, which sometimes seems at odds with the contents. Even the flashbacks have a warm inner glow, which makes them more unsettling, especially as the young Annie and Hannah are so hopelessly dysfunctional. And their

Hannah (Katrin Cartlidge) and Annie (Lynda Steadman). *Career Girls*.

student friend Ricky, twitches even more than they do and finally turns up six years later as a person with a real mental disability.

Career Girls does fool the audience for at least the first five minutes where we just don't realize that these two stories concern the same women. But you feel hoodwinked, rather than a witness to any real revelation about character and life on the edge.

Perhaps Leigh's method of intensely workshopping scripts with actors may have seriously let him down on this film. Steedman's and Cartlidge's acting as the younger women just seems pushed to the limit of mannered nervous twitches and eccentricity. Without any real study of psychological underpinning, I couldn't help but feel that I was watching contrived performances that lacked authenticity.

Mike Leigh could do well to absorb more of America's approach to method acting, so that his characters and stories are researched as well as work shopped. Then Annie's and Hannah's stories could have been poignantly funny and the real potential of this film could have really touched us.

© MARGARET SMITH

Boyd (Richard Roxburgh) and Patsy (Miranda Otto) *Doing Time for Patsy Cline*

DOING TIME FOR PATSY CLINE

DIRECTED BY CHRIS KENNEDY. PRODUCED: JOHN WINTER. SCREENWRITER: CHRIS KENNEDY. DIRECTOR OF PHOTOGRAPHY: ANDREW LESNIE. PRODUCTION DESIGNER: ROGER FORD. COSTUME DESIGNER: LOUISE WAREFIELD. EDITOR: KEN SALLOWS. COMPOSER: PETER BEST. CAST: RICHARD ROXBURGH (BOYD), MIRANDA OTTO (PATSY), MATT DAY (RALPH), GUS MERCURIO (TYRONE), BETTY ROBERTS (CONNIE). AUSTRALIAN DISTRIBUTOR: BUENA AUSTRALIA. 1997. 35MM. 95 MINS

Director Chris Kennedy's latest film adds to the current crop of similar themed Australian movies. *Doing Time for Patsy Cline* is a melange of road movie, amour fou, prison flick and cautionary tale of dreams and ambition amidst the backdrop of the country-and-western tradition.

Matt Day plays Ralph, a clean cut, naïve, outback farm boy who fancies himself as a country-and-western star in the making. His plans to make real his dream, by going to Nashville, USA, are waylaid by the arrival in a new jag of hand some Boyd (Richard Roxburgh) and winsome Patsy (Miranda Otto). Flashing like some surreal dream, they pluck young Ralph from the side of the road and carry him into their skewed and wild back roads journey.

Boyd is a wired up Casanova and his "puss" Patsy is a fey but warm hearted glamour queen. Ralph is instantly smitten with the latter, and understandably conscious with the former. Boyd and Patsy are on their own sketchy journey. Boyd claims a hedonistic and wealthy lifestyle befitting his expensive clothing and wheels. Patsy his ornament of affection. She seems happy in his obnoxious company, and there is clearly a deep bond between them which perplexes Ralph. Ralph's attempts to explain his dreams of singing in Nashville are met with derision from Boyd, although Patsy clearly feels sympathetic, and she takes him under her wing. Ralph and Patsy later bond over her rendition of her namesake's swan song "Crazy", and she reveals a fetching voice and an inner sadness.

Miranda Otto plays Patsy like some kind of young Tennessee Williams heroine – minus the booze and pathos. Breathy and sassy, she mothers rather than seduces Ralph with her charms. Richard Roxburgh makes Boyd a compelling and sexy charmer, at turns both likeable and obnoxious. A sense of déjà vu is felt particularly strongly in this section of the film, a sense that we've covered this terrain before, seen these situations, characters and locations. With the same half hearted attempt at genre filmmaking with a twist.

The usual Australian outback road movie iconography is flashed by, until the threesome stop at a cheap motel for the night. The freedom and recklessness of the outback road trip which constitutes the first part of the film is suddenly replaced with the confines and psychology of a prison, as Boyd's past catches up with him, and our heroes find themselves with a week in a country gaol, after helping Patsy make her getaway. Ralph and Boyd are forced to negotiate their relationship, and in the process find out something about each other and the nature of their dreams. Ralph's set up by Boyd, who turns out to be a liar and a drug runner – and not a very good one either. Boyd is attempting to make Ralph take the fall. Tensions are high in their shared cell, a fact not helped by the interference of their next-door neighbours, a trio of hard bitten outback rednecks who act as a kind of country and western Greek chorus.

As Boyd's tough and sarcastic onter shell takes a beating – literally by the three rednecks, and metaphorically by his imprisonment – Ralph starts to find a little inner courage and strength. As the cracks show in Boyd's armour, Ralph develops a kind of kinship with him, helped by the arrival of a letter from Patsy and the need to join forces against the other gaol inmates. But it is Patsy's second letter that becomes the glue to bond Boyd and Ralph together – she reveals that she had collapsed and saw a doctor, who asked her when her periods had stopped.

When Patsy finally comes to visit them, she drops the bomb: she's not pregnant, but instead has some kind of cancer. She refuses treatment, and begs Boyd tearfully to forget her, and for Ralph to look after him. After she leaves, Boyd breaks down, and Ralph makes his decision – he is going to take the fall, so Boyd can be released and look after Patsy.

The film attempts an interesting, although not entirely successful – refashioning of this linear structure by starting and interspersing the flow of the story with scenes from the future, when all three find themselves in Nashville. Ralph had actually fulfilled his dream, and we find him auditioning at a country-and-western recording studio at the beginning of the film, when his session is interrupted by the arrival of Boyd and Patsy, who are there for the same reason. The irony of this situation is gradually revealed as it is played against the development of the Australian scenes – the past.

As the three characters' pasts are revealed, their 'present' Nashville existence takes a 'Star is Born' turn when Patsy and Ralph team up to perform a song Ralph had written while in gaol: "Dead Red Roses", about his feelings for her. Helped by the management of Tyrone (Gus Mercurio) and Connie (Betty Robbitt), and the aggressive marketing of Boyd, Patsy's voice and Ralph's guitar playing and song-writing make for a sudden hit, just as they are about to leave to live the apex of every country-and-

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continued

western singer's dream—playing the Grand Ole Opry—Brydie's killed in the classic nonsense logic method—a plane crash. Ralph realizes that he has lived his dream and did not leave unsatisfied. He had over looked that he had everything he needed back home, so he makes the decision to leave Nashville (and Patsy) in a grand romantic, *Casablanca* style gesture.

While this method of interspersing the Nashville story with the Australian story often creates the most plenipotentiary moments of the film—the rise of Patsy and Ralph, the irony of Brydie's cruel but honest criticism of Ralph's talents being flung back in his face, the sadness of living a dream and having to let it go—it also creates a problem. Instead of getting a feeling of characters developing and story ideas unfolding, the structural interweaving of the two strands instead plays like the same story being told at the same time but in different locations.

The story stages also tend to play overlong and this could have helped by the inclusion of scenes cutting back to Ralph's parents on the farm, which don't seem to contribute much except for more typically iconic Australiana.

It was disappointing to find that the ultimate and revealing scene in the gaol was held back to such a point, which had little dramatic effect, when it could have been played through more in the beginning scenes in Nashville in order to impart some mystery and tension to the relationship between the three characters.

The film is shot beautifully and an interesting technique has been made to emphasize Irish colours and contrasts in landscape and sets. It has an almost hyper-real luminescence which is flattering to the actors and their surroundings and keeps faith with the fairytale element of the story. The art direction works in well with this approach and the line between realism and a slightly exaggerated sensibility is confidently held. Even the poetically thrilling and horrifying setting of the gaol cell is inventively covered.

Mention must be made of the music which probably should have played a more important role than it did. While Peter Best's score generally underplays the action and the song "Dead Red Roses" does impress (as does Miranda Otto's singing), there was a sense that the classic country and western numbers were being used over the top of the role and that their lyrical content was lost.

Ultimately the film doesn't quite conjure up the patina of a bittersweet homecoming, hobbled in many in the great country and western songs, although this is a commendable attempt to mix character, genre and classic storytelling into an entertaining brew.

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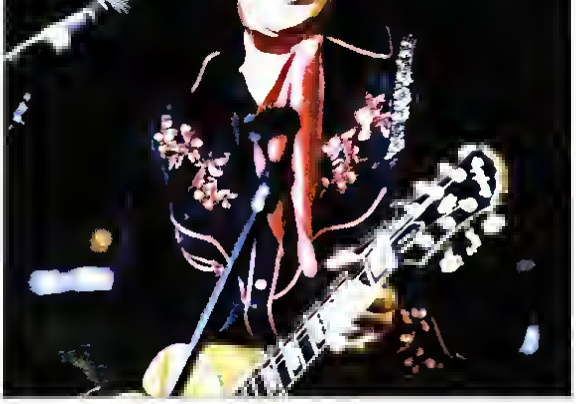


Ralph (Matt Day)
Doing Time for Patsy Cline

KISS OR KILL

DIRECTED BY BILL BENNETT. PRODUCED BY BILL BENNETT. CO-PRODUCER: CORRI SOUTHCOMBE. SCREENPLAY: BILL BENNETT. DIRECTOR OF PHOTOGRAPHY: MALCOLM MCCULLOCH. PRODUCTION DESIGNER: ANDREW PRUNER. EDITOR: HENRY DAEGAR. CAST: FRANCES O'CONNOR (NIKKI), MATT DAY (AL), CHRIS HAYWOOD (DETECTIVE HUMMER), ANDREW S GILBERT (DETECTIVE CLEAR), BARRY OTTO (ADELBERT), MAX CULLEY (STAN), JOHN CLARKE (POSSUM HARRY). AUSTRALIAN DISTRIBUTOR: NEWS CORP. 35MM. 1997. AUSTRALIA. 93 MINS.

Road movies have always been a favourite genre for writer/director Bill Bennett. The thrill of the chase, crucible into which the places characters and applies the heat has long been the filmmaker's trademark.

It may be partly a by product of his documentary background, the savouring of the cherry of unexpected compromises released by the chemical emotional, social or psychological interaction of characters confined in the motor capsule. It may be the release of speed which allows him the freedom to turn up the tempo in his stark contrast to the pervasive kaleidoscope of landscape. There is a momentary continuity over the nature that feeds his dramatic adrenalin. It may be because it is one way in pack his mini-oeuvre, a chameleon empty mystical Australian landscape to which he believes few directors apart from Peter Weir have done justice or the anarchy that the road movie engenders encouraging an auteur to tey up his trademark language with hand held cameras, unusual angles and jump cut editing. Whether it's one or all of these reasons with a road movie Bill Bennett is like a kid in a candy shop.

In *Backlash* (1986) and *Spider & Rose* (1994) he levelled in the energy and chaos unleashed by throwing together disparate characters (a policewoman and her charges, an eccentric septuagenarian and her young hippy ambulance driver-attendant) on the physical—and metaphorical—journeys. *Kiss or Kill* presents a different scenario as Bennett turns up the heat on a young fugitive couple, Nikki (Frances O'Connor) and Al (Matt Day).

They're not exactly Bonnie and Clyde. Rather like Thelma and Louise, their life on the run begins almost by default when one of the kitchens she scams in a common pattern of pick up drug and tobacco (on top of her) from the usual dose of two tablets. Unable to resist depositing without taking loot, Nikki and Al grab the briefcase with its uneasy cargo, a video recording paedophilic activities of local football celebrity Zipper Doyle (Barry Langrishe) evidently intended as blackmail material.

In no time the duo are on the run, not only from police—who are brilliantly portrayed and at times drolly spoofed by Chris Haywood (Detective Hummer) and Andrew S Gilbert (longtime partner Detective Clear) a kind of Aussified Columbo and pal (a breakfast episode between them is one of the movie's scene stealers)—but also Zipper, when the video's contents are discovered. The three strands intertwine in the most unexpected ways.

But while Bennett pursues the chase with some exciting and brilliantly funny encounters en route, as much interest is the intellectual underpinning of the pair's psychological cargo. Nikki and Al aren't just any carefree, wild couple on the run; ostensibly, they travel light but are loaded down with emotional baggage. Bennett levelled in the film's dramatically horrifying opening moments—which form a recurrent motif—when as a little girl she witnesses the dousing and setting alight of her mother by a man. Nikki's distrust and hatred of men previously and incentive to their scam now turns into a hazard as a trail of corpses follows the couple's trail. As Al's Achilles heel, his violent temper (his short fuse) is gradually revealed, we they and the police are left wondering: Who is the murderer?

The moral complexities are further compounded by the strongly individualised cameos of the victims—all kindly disposed towards the couple: the woman using but cheery hotel owner Stan (superbly played by Max Culley), the eccentric antiquarists-jewellers Addie Jones (Barry Otto in another powerful vignette) and wife (Jenny Cliff). It takes a flamboyant Aboriginal tracker (Peter Agan Bennett works against stereotype) to piece the threads together.

O'Connor and Day shed the trothy light hearted image as high spirited students of Emma Kate Croghan's *Love and Other Catastrophes*. the Film that launched their careers to depict the much darker, more complex characters that evolved through Bennett's legendary improvisational approach. However diverting the perfor

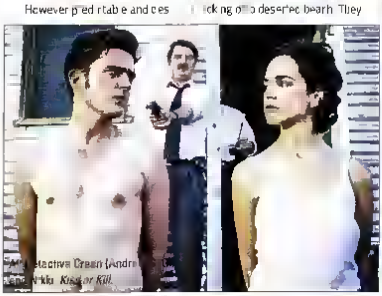
Ali (Matt Day) and Nikki (Frances O'Connor), *Kiss or Kill*

narrates of their honour characters the call heartbeat of this film is pumped by the intensity and vehicle relationship between two rebellious thrill seekers and this escapade is test their love of this film. In a tight operant O'Connor and Day have to bond with the audience yet keep each other and us guessing on this emotional roller coaster. "How well do you ever know anyone?" asks Bennett. How much do we ever let the love consciously or otherwise keep from ourselves?

However, predictable and desperate their plight and as close as they come to suspecting the other is the letter the most tourniquet element of the romantic relationship between these two others with a history of petty crimes, their tender love for each other terrace with fierceness to saving face themselves (by confessing to their crimes) for the other. It's a roller coaster ride and the thrill of being together and emotional catharsis of the other especially Ali's rather, had novels.

After this Hollywood foray, *Two If By Sea* (which this American must make an unhip confession of quite enjoying) Bennett reveals in this relatively low budget $2.6 million surreal psychological thriller in breakaway western and exploring the form and rejecting traditional uses of the music soundtrack that is commonly a signature of the genre. The director wanted no distractions from the film's heartbeat, no artificial drifting the outback's sounds but instead the spontaneous nature of performance of shooting from the hip and jump cut editing (expertly handled by Henry Dangar).

Camera angles (oft and surprise obtuse of low Ozu-like hand-held exude new local anarchic energy especially O'Connor who's at times a sensuous temptress and occasional gamine and androgynous buddy veering from vulnerable to manic. Gentle tender dynamics are reserved to the very last image of the film. Bennett revels in that unpredictability shifting the moral and emotional catharsis of other especially Australian novels.



Ali (Interactive Cream (Andrew Lee) Nikki, *Kiss or Kill*

Visually and sonically exuberant lenses and the duo's unpredictable lives. The revolving style—quick cutting from frenetic staccato rhythms to moments of quiet beauty—keeps the visuals jumping throughout as irregular aterrearing and intimacy with the duo's life on the run.

A prominent feature or rather characteristic is the ever present kaleidoscopic hand-held camera—uniformly flat but constantly roaming in our texture ambience. White sandy stretches of beach intersperse with dark humid land. Irrigation and rock as Bennett and director of photography Malcolm McCulloch reveal the awesome, disquieting power and beauty of the Nullarbor Plain, the town of Ceduna, Bookmark west of Adelaide and nearby Streaky Bay on the Great Australian Bight and Port Augusta. Yet this camera varied bright and dingy than depicted in many outback films, with an exuberant palette of sound resonating through the film's blues and greens of the production design which starkly contrast with the muted interiors.

MARY COLBERT

Video

UN DIVAN À NEW YORK (A COUCH IN NEW YORK)[1]

Directed by Chantal Akerman. Producers Rémi Grellety, Jean Luc Ormières. Screenwriters Chantal Akerman, Jean Louis Benoit. Director of Photography Dietrich Lohmann. Music Sonia Wieder-Atherton. Sound Pierre Mertens, Pierre Lamble. Editor Claire Atherton. Cast: William Hurt (Henry), Juliette Binoche (Beatrice), Stephane Freiss (Anne), Barbara Garrick (Lisbeth), Paul Boyle (Dennis), Richard Jenkins (Campion). Australian distributor Roadshow Home Video. 5mm France-Belgium US 1996. 104 mins.

At first glance, and particularly to anyone who is unfamiliar with Chantal Akerman's previous films, Akerman's *Un Divan à New York* may seem like a strangely polished even quirky version of a typical American romantic comedy from the mid few years. It takes so extreme the principle of a film like *Sleepless in Seattle* (Nora Ephron 1993) where lovers who are destined to be together spend most of the movie apart, or even when they are together they somehow miss each other or don't really relate to each other openly honestly and truly.

Un Divan à New York also uses another staple device of romantic comedy: that a film about the romance and the clash of different cultures and the mismatches like Lawrence Kasdan's *Fever Kiss* (1995). (The two films share a delightful scattering Paolo Conte's "Vieni Con Me".) The narrative set up of Akerman's film is simple and bringing in Paris an dance, Beatrice (Juliette Binoche) and a New York psychoanalyst, Henry (William Hurt) exchange apartments. She lives in the bustling noisy colourful run-down very multicultural district of Belleville, he lives in a vast, sterile, Upper New York apartment. She is a veritable army of lovers after her and he leads a sheltered, loveless, even solipsistic existence.

For a long time the film just switches these characters and watches them exploring the new environments. But then the plot lurches forward and keeps zigzagging in sometimes surreal and witty ways. First, Béatrice starts treating as an family it. Henry's extremely neurotic patients. Then Henry himself lands back home and eventually lands on his own ana-

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continued

lyst's couch where he instantly adopts a fake identity as he converses with Beatrice

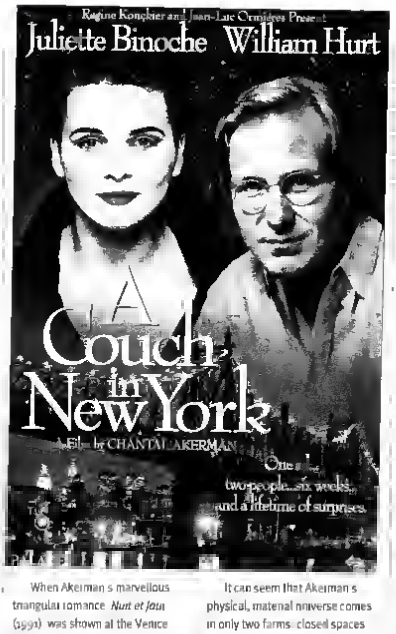
Akerman has travelled the path from primitive beginnings to high sophistication in her filmmaking style over and over again, from film to film, and sometimes within a single film. Watching many of her movies is like experiencing the birth of the cinema – you really see and feel what it is to use a sound effect or go for a reverse shot, or splash a colour on a wall. In her films, every stylistic element, every performance element, is isolated, noted and then it is carefully combined in some fugue-like pattern with other elements. Her style is typically called minimalist, but that description is a little dry, because it can miss the special, minute kinds of narrative and pictorial tension in her images and, above all, the conspicuously, priceless sensuality of her style. Bodily sensations, the rhythms and expansions and contractions of time, energies of all sorts, human or non-human – these are all so palpable in her cinema.

Un Divan à New York is a weird sort of love story: a love story filtered through Jacques Lacan's principles of modern psychoanalysis. It is basically a very alienated story, full of emotional traps and abysses, full of awkward silences and leaning miscommunications. It's a true comedy of mistaken identity, of misrecognition, of absences and gaps and non-reciprocal exchanges between people, particularly between men and women. One of the characters throws in that bit of pop wisdom that love is "giving something you don't have to someone who doesn't want it" – a very Lacanian formulation. Whether Akerman is filming the gestures and perceptions of her characters in a strange city, or whether she is tracing the movements of that strange dance called falling in love – in both cases she is alive to something that is alien and disconcerting: the sensations that take people out of themselves, shake them up, disturb or even annul them.

Akerman does not entirely reject traditional characterization or conventional paths of character development in her films, just as she does not reject traditional narrative or storytelling (*American Stories*, 1988, for instance, is partly a film of oral storytelling). What Akerman likes to show us are characters who are in the process of becoming themselves, who are not quite all there yet, who are somewhat unformed. Her most directly autobiographical film called *Portrait of a Young Girl at the end of the 60s in Brussels* (1994) captures very beautifully such a quality of being unformed and potential when one's young. But perhaps Akerman's characters will stay unformed for the rest of their lives.

The relationships that happen between unformed individuals are strange, floating, inscrutable events – inscrutable even to those who are inside those relationships. Love in an Akerman film is always, almost literally, a falling. In love, a sudden trip or descent or collision, where the spark of desire, the erotic or romantic connection is absurdly immediate. One of Akerman's most sensual and haunting films, *Toute une nuit* (*All Night Long*, 1982), shows a series of experiences and encounters that occur to a wide range of people between nightfall and day break. In one unforgettable vignette, two people in a bar happen to get up from their respective tables at the same moment. As their paths cross, these two strangers suddenly fall into each others' arms in a wild embrace and they dance to the sad tune that's playing on the jukebox; they dance like they've been wrapped up in each other forever.

It is little wonder that Akerman made, shortly after, a film that recorded various dances by Pina Bausch's troupe (*Un jour Pina a demandé*, 1983), documenting half-raising tableaux of attraction and repulsion that have a similar elemental, fiery, irrational emotional logic. *Un Divan à New York* too is about a love that has virtually no reason to be: that scarcely needs any pretext to be born – that might just as well, if conditions were different, never have been born.



When Akerman's marvellous triangular romance *Nuit et Jour* (1991) was shown at the Venice Film Festival, a prominent critic complained publicly that her way of telling a love story seemed to deliberately leave out exactly the scenes you would normally expect in such a story: the turning points, the moments of decision, recognition, revelation. And even some of Akerman's fans sometimes think she is better as a kind of static portraitist, rather than someone who can relay a developing story of evolving characters and emotions across time. Personally, I think that critic is nonsense.

Akerman has her own special, individual way with plots and characters, a way which moves and feels different to the norm. Dominique Paini[2] speaks of the "perfect union" in Akerman's art between "a voyage or a story" on the one hand and a "very plastic and architectural conception of mise-en-scene." Put another way: there are characters sketched in Akerman's films, and then there are spaces, lived spaces rendered or described. The special rhythm, the sometimes halting, halting weight of her films comes from this insistence on both things and their constant superimposition: the insistence on characters, plus the spaces they live in. Sometimes, the spaces are more real, more alive, more like characters than the characters themselves.

It can seem that Akerman's physical, material universe comes in only two forms: closed spaces that lock characters in, and open spaces that allow them to move or traverse or fly. This is, in bald terms, the difference between oppressive domestic spaces, like the apartment that imprisons the main character of Akerman's masterpiece *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975), the difference between these oppressive spaces and free spaces like the street. But the difference between open and closed doesn't always correspond simply to interior spaces versus exterior ones: sometimes it is the vast public spaces (like a railway station) that weigh down and oppress, and sometimes private, domestic spaces are like infinitely expansive wonderlands, like the women played by Akerman herself in several movies who burrow indoors and do the most amazing things with their room furnishings. In any case, these two forms of closed and open space come complete with a matching camera strategy that's appropriate to their sensation.

She uses tense, static frames for closed spaces – which she composes like a true painter. And she uses her wonderful signature shot, the lateral track, to follow a character singing or dancing or, usually, just plain walking through open spaces. (Akerman is the cinema's greatest poet of the stroll, the amble, with all the wonder and the menace that a stroller can encounter.) As usual, *Un Divan à New York* works these diverse kinds of spaces and spatial sensations, and shows the give-and-take circuit of echoes and correspondences and changes that can pass between them.

Un Divan à New York is lighter and more comic than any previous Akerman film. It evokes memories of Jacques Tati, and especially Ernst Lubitsch, who was recently honoured around Australia in a terrific little season put on by the National Cinematheque. Lubitsch, too, made films (like *The Shop Around the Corner*, 1940) in which everything is based on minute comparisons and echoes: we are constantly led to observe the hilarious, starkly different ways that his characters walk, talk, dress and sing. And here is another fine Lubitsch principle which Akerman has today made her own: if any character can be transformed into their complete opposite number with the help of a makeover and a few gags, then everyone, in a sense, is free, blessed, always able to start over as someone new.

I guess the big difference between the great Lubitsch movies, and this brave new film by Akerman, is that *Un Divan à New York* is finally rather charmless, and even a bit forced. Binoche is very fresh and appealing in her title, but Hurt is a sunken dark-eyed, morbid Nosferatu – and, one must admit, there is absolutely no chemistry between them. But in many ways, that is Akerman's gamble: to make a breezy, bright, liberating romantic comedy without the usual charm, without the typical chemistry, without those conventional crutches or easy ways of securing audience empathy. The experiment does not entirely work. But one thing is certain: fascinating movies like this, from one of the world's greatest marginal filmmakers, do not hit the new release shelves of our local video stores very often.

ADRIAN MARTIN

1 The film has "Un Divan à" as a single line on top of "A Couch in" followed by "New York". Ed.

2 "D Ouest" *Trafic* no 19 Summer 1996 p 16

She says, "The author is currently sojourning at his Tuscan home."

The use of the words "currently" and "sojourning" are wink words used to suggest a leisurely occupation in foreign parts free of any considerations about what might be happening back here in Australia.

The use of the words "Tuscan home" also implicates David. The word Tuscan is redolent with exotic superiority. And isn't 'Australia' the only 'home' an Australian can have?

Another specimen from the *Sun Herald*: "Artist Arthur Boyd says while he may spend much of his time overseas, there should be no doubt as to where his heart lies. The Australian of the Year defended [note the word defended] his long stays in Britain [...] 'I do live here, I just like to go away from time to time,' he said."

The headline of the piece says "Boyd's art is in the right place."

The punishment, of course, comes from Those Little Piggies Who Stayed Home.

Those who suffer from the Little Piggy Who Stayed Home syndrome experience a profound sense of disease on reading about expatriate fellow nationals. Are they having a better life? Are they meeting famous and wonderful people who will advance their career and enrich their life while I am back here working away in the blazing Australian sun?

Further, the sufferer is then gripped by an uncontrollable rage that the absent fellow national, by living in a desirable foreign environment, is committing a cultural treason, the expatriate has escaped from the limitations of Australian life, that the fellow national, that is, is not back here putting up with the hell of it all on the frontier.

This rage I think shows up in my next specimen: an advertisement for the Australia Council offering fund ing which specifies that the recipient "must spend most of their time in Australia".

You Will Remain Seated. Do Not Attempt To Leave this country until it has come to a complete stop. This Little Piggy may have roast beef if she stays home.

There is, of course, the Little Piggies Who Go Away and then come back crying, "Wee Wee Wee", all the way home.

Those Australians who have chosen to live abroad and make their careers there are, upon returning to Australia on a visit, made to swear forms of loyalty oaths before they are received, applauded or rewarded.

The most famous loyalty oath was written by the late Peter Allen who, every time he visited, had to stand up in public and sing: "Wherever I wan der, wherever I roam, I still call Australia home".

Expatriates such as Robert Hughes, Clive James and Germaine Greer, who can't sing, are made to say in news interviews, "Australia has changed so *much* since the 1950s – it is not the same place which I fled back then. Circus Oz is fantastic, you are making fabulous films, and the restaurants are really world class."

But things are changing. More often these days, in interviews and at dinner parties, I hear people remark that ideally they would like to be able to say, "I share my time between my apartment in L.A. and a humpy in the Flinders Ranges."

I have a warning: it is still not acceptable to say that: 'As soon as I can arrange it, I am getting the hell out of here for good. And I'm never coming back."

Seriously, we must give those entering the arts the chance to develop either here or where they feel they need to go. And it is the individual who must make these decisions, not funding bodies or restrictive social pressures.

I lived away for much of the last ten years, principally in France. After attending the Cannes Film Festival, I invited a party of brilliant young Australian filmmakers up to the chateau where I lived.

The young filmmakers were seated around me in the great hall of the chateau, drinking their Perrier water, and Evian and Volvic mineral waters, and pressing me for stories of the old days in the film industry.

I felt like George Smiley from Le Carre's *The Secret Pilgrim*, where now retired George Smiley tells the young spies how it was in the Cold War when you could kill people if you felt you should.

In the old days the film industry was like that.

I cleaned my glasses on the bow tie of my dinner suit which I'd undone to put them at their ease, although they all seemed surprised and bemused that bow ties undid and were tied. I noticed some of them came over later and had a closer look at my bow tie.

The young filmmakers asked about surviving in hard times. I told them how in the early days, during one of the tough years for Cliffedge Productions, we had to fall back to living on our Frequent Flyer Points.

If we could have cashed our Frequent Flyer Points, we would have been rich. As it was, Cliffedge had to gain breathing space financially by living on the Frequent Flyer Points. Off we went First Class, in what we called the Big Restaurant in the Sky, with only our Frequent Flyer Points to see us through. Going out into the world on a smile and a shoeshine, as Willy Loman says in *Death of A Salesman*.

I remember once that we'd landed at Frankfurt airport. We stayed seated because we couldn't afford stopovers or to leave the plane. The cabin attendant came to where we were seated and told us that we had to vacate the aircraft, explaining that the plane had to be cleaned and serviced.

We explained to the cabin attendant that we preferred to stay on the plane. "The 100,000 kilometre service only takes forty-eight hours. We'll stay on board."

She went to the chief steward and we saw them whispering. The chief steward came down the aisle to where we were seated, both reading the single copy of *Variety*. She tossed us the keys to the aircraft galley and said "It's your plane."

So while the plane was having its engines stripped down in the maintenance hangar and going through the steam cleaner, we stayed on board and we watched in flight movies. This was before the big breaks came for Cliffedge Productions.

"You are all", I said, sipping my Cognac, my eyes twinkling, "a much happier cultural and commercial blend than we were in my day. In our day, we worried about whether we were being 'too commercial' or whether, on the other hand, we were being 'too arty'. We had not realized that we were falling into a trap. We were making an erroneous description of the 'economy' of art by using this distinction."

Looking around the young film makers there in the chateau, I said, "Yes", surveying their determined Australian faces lit by the warm glow of the big open fire, "we were learning that the whole of the world is the 'economy' of the arts. The 'market place', so called, for the arts is everywhere and everything. There is no distinction between the public and private sector."

Just to conclude, I did a script version for the film *On Our Selection* (not the one that was used), that little perfection of mine lies perfectly in a producer's drawer.

While working on the Steele Rudd, Dad and Dave material, I was interested that Dave Rudd is described as being "often reduced to silence". You could question Dave in an effort to get him to talk, but Dave's usual answer to a question was "It all depends."

That is, when faced with the malaise of reality, there are infinite imponderables and ponderables facing us when deciding whether to answer any question put to us. Whether to ever speak again. Dave Rudd seemed to understand that.

In place of having answers we have storytelling. Storytelling in all its forms. Yarning, even the most favourite of all, recounting at the tea trolley what one said on television the night before, is one way of having something to say in the face of the malaise of the real.

I think that it is the act of making and the audience's taking in of the story, the relationship with the story teller, that is the most stabilizing thing we have in the world, in all cultures.

Storytelling is a way of breaking the silence but, at the same time, every story is paradoxically an addition to the seething real and its malaise, to the labyrinth – but in a calming and stabilizing way.

The point of this is that all story writing does not have to be transgressive or against the system, or against the grain. All storytelling is not about challenging commonly held assumptions, or bourgeois prejudices.

We need this certainly. But there is also art and entertainment which stabilizes and gives respite. In the absence of Big Answers to Big Questions and in the absence at present of Major Ideologies which answer everything, we have the ever renewing delight of the never ending making of stories.

You are all involved as storytellers in the greatest art form of the twentieth century. Continue to try to out stalk The Monster. Or perhaps to change The Monster. Remember, all interaction brings change to those who interact – even to The Monster. At Cliffedge Films we always said: "Try to make money and art. If you can't make money and art, make art. If you can't make art, make money."

Good luck.

22 Miranda Otto

Love Serenade was a fantastic experience, but I was depressed as hell the whole way through. It sort of depends on the film, I think. *Petsy Cline* is a very fun film. Maybe Richard and Matt have a much better sense of humour and a better balance in their lives than I do, and maybe it rubbed off on me for once.

WAS IT HARD PREPARING FOR YOUR PART IN *THE WELL*?

I had a very strong response to the script as soon as I read it. It sort of began on me automatically, whereas with other things I sort around and think for ages about where to start. We had a two week rehearsal which was very good, we went through a lot, talked about the characters. I like to have the space to talk, to rehearse. It developed out of that.

HAVING SUCH A YOUNG DIRECTOR MUST HAVE BEEN A HELP FOR YOU BECAUSE SHE IS NOT THAT MUCH OLDER THAN YOU.

Eight days older than me. Sam [Samantha Lang] puts herself in the characters, I think. As a director, she's very emotionally-based, she thinks of herself in those rôles as well. I felt that she understood Katherine from the inside. She is very strong and indefatigable, she keeps going and that is what you really need from a director. You need someone who is constantly there, strong, always having ideas. She doesn't settle for second best. She pushes on, even if it's using a lot of film, until she gets what she thinks is right. I knew from the audition that it was going to be a really good experience with her. I felt we had similar ideas about what we liked in film and in performance.

IT WAS YOUR SECOND TIME WITH DOP MANDY WALKER. IS THERE ANY DIFFERENCE TO YOU WHEN YOU ARE WORKING WITH FEMALE DIRECTORS AND FEMALE DOPS?

One thing that I've gradually felt from all of the women I've worked with is that they have a great eye for detail. I don't know if that is just the women I've worked with or whether that is a general thing with women. They are very good with the detail of the film.

But you know, every director is completely different. The women I've worked with have been completely different, as the men have been. It is not like all women are the same and all men are the same, and men and women are different. Tabloids like to put it that way!

DID YOU READ ELIZABETH JOLLEY'S NOVEL AS WELL AS THE SCRIPT?

Yes, I read the novel and *Palomino* before that.

As an actor you are looking for any clues you can find – detective work. If there is a book that the script came from you have to read it, you have to see what you can get out of it – mood, backstory and things that may not even be in the film. They kick off your imagination and broaden the character. I think. You try to get stuff from anywhere that you can.

AND YOU'VE JUST FINISHED *THE DEAD LETTER OFFICE* [JOHN RUANE].

It is quite different to other things I have done, somehow closer to myself. Alice is a complex character, but she didn't feel like a character that needed a particular physicality. It was working from a different place again, more from myself. I think, which can be more scary actually. You think, "I'm not doing anything here."

It was harder playing this character after playing characters who have a particular way of moving, of speaking with all sorts of idiosyncrasies.

DO YOU GET AFRAID ABOUT WHAT YOU REVEAL IN YOUR CHARACTER IF YOU ARE DRAWING ON YOURSELF?

I don't mind revealing myself, but I think film basically is at its best when it is magic and things aren't all worked out. You come in with a lot of work done on the character that basically lets things happen, but the best things are the surprises. The best things are the things you didn't expect to say or do, but when it happens, it is so right that it just hits you in the stomach. You get nervous about trusting in that magic, about just trying to let things happen. Those moments in film are very rare, but that's what strives for. It is hard because it is a matter of letting go, really.

The work beforehand is very much about grabbing a hold of things, anything you can get a hold of. When you come on set, it is much more a matter of letting go of things, letting things happen.

ESPECIALLY TO SEE WHAT HAPPENS TO THE OTHER ACTORS?

Everytime I get myself into a corner and make a mess of things, get really strung out if a scene is not working, it is always because I've lost contact with the other actor. It is when I spiral off into my own thing, worrying that I'm not going to get there.

As soon as you turn around and see the other actor, it all falls into place. It could be a stupid thing to say, but people should realize that it is easy to get concerned about yourself and to lose contact.

THAT SENSITIVITY PROBABLY CARRIES OVER INTO YOUR LIFE, AS WELL. IS IT HARD TO CUT OFF AND BE NORMAL WHEN YOU'RE NOT WORKING?

There are all sorts of things about being an actor that stop you from being normal. There is the fact – which is sort of appalling, I think – that when things are really terrible, when I'm having an emotional breakdown, part of me is thinking, "This is very interesting. I must remember this, catalogue this."

Sometimes it is good because you think, "Even though I'm going through terrible things, maybe it has a purpose. It is going to help me partay somebody else at some time."

I get terribly guilty all the time about not doing the right thing, and I do sometimes get very sensitive to people's moods ... over-sensitive.

WHAT ARE YOU DOING NEXT?

From *The Thin Red Line* [Terence Malick] I go straight to *In the Winter Dark* [James Bogle], based on a Tim Winton novel, which I think is really fantastic.

I wrote James a letter about a year ago and I said, "Please consider me for the part. I'll audition. I'll do anything." The character is pregnant and I almost wrote and said I'll get pregnant for the part. I didn't say that. It is totally appalling to say that – I just thought it! He wrote back and said it was already cast, but then by the time it came around the person who was cast wasn't available.

It is a hard story to describe because a lot of it is mood, fear and landscape. It is a psychological piece about what happens when you let fear take hold of you, when you let your mind go.

ARE YOU GETTING OFFERS FROM OVERSEAS?

I didn't want to go over there with my suitcase and try and set up shop with nobody having seen anything that I'd done. Having had *The Well* and *Love Serenade* at Cannes and with *Love Serenade* opening in America in a minute, I feel I will go over now. People interested in meeting me have been ringing.

With the work I'm doing, I can't fit it in, so I'm going over later in the year. It feels like the right time to do it, and it will be interesting to see what happens. To work internationally would be fantastic. England is very interested as well, and other countries if I could speak the languages! But it is always a case of trying to find a good script and good rôles.

11 Brisbane Film Festival

The people of Yang's film are reptilian, uncaring and cruel, evoking no sympathy or sense of potential redemption – not that Yang would agree. Despite all the horrors he so convincingly evokes Yang still believes in an essence that can perhaps be uncorrupted.

Yang blames the malaise on the older generation, represented by two characters in the film. One is a teenage hoodlum's father, who hides out after scamming millions from a chain of kindergartens. "It is so easy to con three-year-olds," he finds a late-midlife clarity while living with a young school teacher and commits suicide, as if to acknowledge that as the one remaining pure act in a totally fouled world.

The other generational figure is an ageing gangster in search of the teenager's father, who believes the best way to find the father is through the son. In the film's final chilling scene, the boy shoots the gangster after he pleads for his life by advocating a series of petty scams. They are the same scams the boy has been using throughout the film – to ultimately tragic effect. As the boy screams out while pumping the fatal bullets into the gangster, "Why do you make us live filthy lives like yours?"

Yang may well have a good case for blaming the fathers (and the mothers who exhort them on so as to pay for Chanel and designer chairs), but where is there a sense of a generation who will act less immorally, and not devolve further into self-pitying and impotent acts of violence?

On the same day as this father-son century was Jeni Thornley's *To the Other Shore*, a highly personal essay on psychoanalysis and maternity. (This will be discussed in a later issue by someone better positioned to discuss how well this poetic meditation evokes the sensatious and issues of motherhood.)

On this critic's final night was the much ballyhooed *Irma Vep* (Olivier Assayas). Others have had their positive say in these pages, but it is hard to agree. Feature films about filmmaking are invariably dull (Godard's and a few others' aside), but this is a notably inventive and tedious one. Even the usually charismatic Maggie Cheung has little to do, except look sweet in a crisis. And when her character (also named Maggie Cheung) goes jewel robbing to get more into the part of Irma Vep, not even Cheung can convince us this is anything other than a lame grab for a good idea.

As a stunned Blake Murdoch (*Hollywood Reporter*) remarked at the end, the only interesting aspect about this film is how it managed to generate so much hype.

But that is not an appropriate image to finish a report on Brisbane, because this year the Festival delivered more than it promised and is an event to be revisited and followed with pleasure.

by Paul Kalina

Having witnessed the spectacle of Agnes Varda berating a cinema manager for not displaying posters of her own and Jacques Demy's films at the 1992 Brisbane Film Festival (there was indeed nothing in the cinema foyer to indicate that a film festival was taking place), it was encouraging to see not only enough promotional materials to entice Varda back, but an overall sense of enthusiasm and confidence on the part of both organizers and audiences at the latest BIFF.

Whilst a 1925 film of J.M. Barrie's play, *A Kiss for Cinderella*, unreeled to live musical accompaniment at the Festival's principal venue, a less optimistic vision of the modern world was the flavour of two video shot documentaries at the Metway Theatre. *Shaheed* is best described as a conventional, made for television documentary, however. It is distinguished by its frank and unemotive narration as it deals with the highly topical issue of suicide bombings in the Middle East. Methodically and rigorously director and writer Dan Setton explains the rudimentary backyard technology of the detonating devices favoured by the growing army of 'shaheed'. The centrepiece of his inquiry comprises interviews with a Palestinian presently languishing in gaol in Israel having survived his suicide raid due to a malfunctioning trigger. His account of carrying out his mission and waking up 'in paradise', only to discover that Israelis also inhabited the place before realizing that he was in fact in a hospital is perversely funny. This gives way to a chilling account of his preparedness to become a martyr and the complicated web of religious, political, social and educational factors that set him upon this path. To his credit, the filmmaker, who was born and presently lives in Israel after training in Britain, doesn't omit key events that preceded the current spate of suicide bombings, namely the Israel army's wholesale taking into custody of suspected Palestinian terrorists in the early 1990s. Less so than *Pyongyang Diaries*, though admirably nonetheless, *Shaheed* avoids the sensationalism and sanctimonious editorializing that pervades the bulk of television documentary production today. It proffers a somewhat pessimistic view of the possibility that such vicious practices can be halted amid the current impasse of Middle East affairs.

No amount of fortitude, however, can prepare one for the emotional effect of Tahir Cambis and Alma Sahbaz's astonishing account of the war in Bosnia. *Exile in Sarajevo*. A seamless blend of a video diary, cinema verité and essay film, Bosnian born, Melbourne based actor and theatre director Cambis recounts his various journeys to Sarajevo between 1992 and 1995. On his first trip to the besieged city to visit the birthplace of his mother, he was injured and hospitalized, but eventually found himself compellingly drawn into the lives of proud and idealistic Sarajevans, whose true plight, he discovered, was vastly different to the story being told, and dutifully rehashed, to the western media by the UN controlled peace keeping forces. Amongst the friends Cambis found there was Alma Sahbaz, who joined the crew as a sound recordist but later took over from the cameraman who returned to Australia.

The images captured in their camera are nothing less than terrifying. As one gumly watches the aftermath of a rocket attack at the open air market at which scores of people are slaughtered, one is jolted into the realization of the blithe insensitivity with which the popular media purport to convey human suffering. Thankfully, *Exile in Sarajevo* is not a grandstanding sermon on how we armchair spectators ought to behave more 'thoughtfully'. Rather, the images and what they convey are turned into a moving testimony of the filmmakers' profound conviction that at the twilight of the 20th century western civilization has all but died.

The diary film aspect of this film traverses some bleak terrain, not least of which is Cambis' ambivalence about the very act of filming such events. It comes off not as a case of having your cake and eating it, nor as vapidness, but a fitting reflection of the despair into which the filmmakers inevitably sink as they encounter such suffering and injustice.

Exile in Sarajevo is uncontestable evidence that documentary filmmaking in Australia is as alive, relevant and vibrant as ever. Those pundits fond of decrying the death of the documentary and the censorious politics of funding organizations could learn a lesson here.

On the documentary front, the Festival provided a rare opportunity to see a 35mm projection of Frances Calvert's *Cracks in the Mask*, a 50-minute film that is most likely to find its home on television. *Cracks in the Mask* also introduced the year's most unsuspectingly appealing movie hero in the form of Ephraim Bani, a Torres Strait Islander who sets off with his wife to visit a handful of European museums that house numerous artefacts appropriated from Torres Strait Islands by various colonial régimes. Calvert's arresting film is, at one level, a doll fish-out of water comedy, as the soft spoken and wise Bani engages with museum curators spouting forth the latest academic terminologies. At another, it is a fascinating inquiry into the philosophy of museums as guardians of culture, in particular those acting on behalf of people who have been forced to forfeit the right to protect their own.

Sadly, many in the audience met the curators' explanations and self justifications with smug derision. Few, it would appear, were prepared to take seriously the philosophical pursuits they articulated (with admittedly varying degrees of success), or to consider the extent to which they tacitly admitted the ethical limitations of their profession when asked what they would do if they received a formal request to return the objects to Bani's community.

This year's Festival featured a strand of films on "New Generation Japanese Independent Filmmakers" Suwa Nobuhiro (*2 Duo*) and Kawase Naomi (*Suzaku*, winner of the Camera d'Or at the 1997 Cannes Film Festival) presented their films and were the subjects of a Forum chaired by Chris Berry on new independent filmmaking in Japan (an article on this topic will be published in a forthcoming issue of *Cinema Papers*).

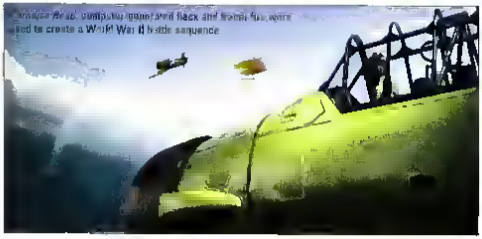
The forum offered some interesting insights into filmmakers and the current wave of films. Most notably, both directors vehemently denied having any overt concern with social or political issues, but only a steadfast interest with their and their collaborators' inner personal lives. Unlike the previous generation of Japanese filmmakers, they did not learn film making through studio apprenticeships or formal training. There was also ample mention of one 'Sento San', a leading producer in Japan who tries out first time directors by leaving them to their own devices on low budget trysts!

Easily the most polished and accomplished film in this section of the programme was *Labyrinth of Dreams* whose director, Ishii Sogo, is best known for *Angel Dust* and *August in the Water*. Perfectly shot in 35mm black and white, and designed as much around its spare sound effects as its monochromatic images, this tale of doomed love between a bus conductor and driver is astutely mannered and stylized.

The experimental feature *Heaven 6-Box* on the other hand, harks back to the traditions of the German avant garde and the city films of the 1920s. Director Oki Hiroyuki was commissioned by the city of Kochi to make a film to celebrate the opening of the new museum of modern art. As the programme notes state, "No one could find their way around Kochi with the aid of this film". With no narration and only an industrial sound-track to accompany the kaleidoscopic overlapping images, the film is a portrait of moods, of random sights, of house guests and passing faces on the streets of 'our town'.

Apart from *Mahjong*, the only other entry from Taiwan was Wang Tsai Sheng's execrable *A Cha Cha for the Fugitive*, which, with the arrival of the first plot point around the 60 minute mark, had this viewer rushing for the exit and pleading mercy from the barrage of television commercial clichés and pretentious ruminations on an avant garde dancer's search for fulfilment in modern day Taipei (he eventually opts for New York City instead).

The Indian film, *Tunnu's Tina*, provided the perfect antidote to the pretense and narrative stasis of the former. Paresh Kamdar makes his directorial début in this enjoyable tragic-comedy which, while honouring many of the standard tenets of 'Bollywood' movie-making, strikes some cautionary notes about the callousness of Indian men and the harsh dynamics that are propelling India's burgeoning middle classes. Though the deliberately ambiguous ending isn't quite as trenchant in its attack on bourgeois hypocrisy as one would have expected, the rest of this racy and often very funny film bears a realist edge that is quite at odds with the escapist entertainments of many Indian films.



Paradise Road: computer-generated flack and tracer fire were used to create a World War II battle sequence

Paradise Road: virtual actors were used to increase the crowd surrounding the prison compound by threefold.

The Final Round-Up?

Can the technology of filmmaking go any further? Will Gold Coast CGI company Photon Stockman pull in the stragglers and unify the Australian industry? Barrie Smith investigates.

Computer Graphics Imaging, or CGI, is becoming many things to many people. To some DOPs it is a monster, will-o'-the-wisp and able to subsume their skills, to most editors it is merely another stage in the post production process. To a few ill-advised directors it's a new and expensive toy, just waiting to be deployed in the aim of saving the next flimsy film script.

But there is admitted confusion in the industry and a general lack of agreement as to whether computer manipulation of the filmed image is a good thing.

But according to Dale Duguid, co-founder of Photon Stockman – a Warner Bros. MovieWorld based company specializing in visual effects design and production for film and television drama – the conflict more closely resembles an ignorance with certain industry personnel.

Mountain to Mohammed

At the time of the interview, Duguid was based at Point Cook on Port Phillip Bay, heading a 12-person team of CGI operators, running on a 24-hour shift to make the great white whale of a thing of absolute cinematic wonder!

The man from Photon sees part of his company's strategy in "to take the mountain to Mohammed" – allowing the team's skills to be displayed "face on" to the director and the rest of the production team.

Duguid:

What we have done in Melbourne is set up a full facility within the production office building and physically next door to the editor. An Ethernet cable runs through a hole in the wall straight from our computers into their. And. And we have a network of 3D computers, Silicon Graphic computers, with some Flint work stations – eventually we'll be getting an Onyx. We are buying software and equipment through Melbourne-based supplier Future Reality.

We develop the concepts very thoroughly after taking a brief and storyboards from the director. Beginning and finishing shots in a production-like process as they are shot. The editor gives us the principal elements with the rushes, and a couple of days later he is given a master scene. So now we are parallel working and the system works very well in a bilateral manner.

What Photon is trying to do is to recognize those concerns. Insect the frustrations and make CGI work successible and obvious by being part of the team and by being there. That those stigmas or inhibitions will go quite quickly and then everybody can get on with the job.

POV

From Dale Duguid's point of view CGI work should not be placed on a pedestal or treated as "new magic". He sees a danger if you tag something as "magic", people often "lumber you with unreal sic expectations or you find yourself having to deal with something that is impossible to fix."

He sees key crew – director, DOP and editor – as "intelligent people adding".

They have to be able to do such a complex job. They are also usually philosophical kinds of people who explore the boundaries. Initially there is a little bit of reticence and caution because they have seen bad examples of digital effects in their careers and they fear it couldn't be that great on their project. But as soon as they start to see quality results and photo-realistic illusion you can't keep them out of the place. They see the potential and they want to be part of it. That's a great moment in the production when that happens.

Ethics

Asked how he views the ethics of his activities, requiring the creation of virtual actors (vactors), changing the elements of a scene, etc. Duguid is positive and sees his contribution to the filmmaking process as legitimate.

On the issue of vactors, I think they have a good role to play – there have always been body doubles, and if vactors play a large role then they haven't really affected the outcome. I think it is a good development – even if it only saves the lives of one stunt man in the history of filmmaking it has been a monumentally good thing – but maybe not good for the careers or some stunt men. But I also believe it is highly unlikely that any digital tool will totally displace any traditional component of film-making.

Time was ripe

Talk to Dale Duguid and you become aware that he is unusual in the industry – not just skilled and a lateral thinker. Early on he wanted to write and direct films that would exploit the use of visual effects in order to realize them on Australian budgets. But very soon he discovered that Australia had no visual effects industry as such.

Aussie films always had those clever people on crew that problem solved. They were never called visual effects technicians, but rather belonged to other departments – grips, SFX, art department, etc. There was, therefore, a large pool of very talented individuals but their talent wasn't easily managed or utilized other than in impromptu situations by filmmakers who didn't understand their skills or needs. The time was ripe for someone to commercialize visual effects in a manner that allowed normal filmmakers to exploit those talents in a planned and user-friendly way, so I created it in the form of Photon Stockman. We opened offices at MovieWorld.

Dale Duguid

Studios in 1989 and fitted out our own studio there in 1991

DID YOU MAKE YOUR MOVIE?

It was very much a case of the more one learns, the more one realizes how little one knows. I'm not totally prepared for the task now. I just hope I'm physically up to the rigours of directing when the opportunity finally arises. In the meantime, visual effects for feature films remain for me one of the most interesting aspects of filmmaking.

DO YOU SEE PHOTON STOCKMAN BECOMING AN INDUSTRIAL LIGHT & MAGIC IN THE FUTURE?

No. In the first instance, anything in the Australian film market can become an ILM. In fact, I don't think anything in the world can become another ILM. There really is such great depth and breadth in its research programmes, developments, skill base and just credibility. It's like saying that Toyota or Daihatsu could become another Rolls Royce. I don't think anybody could become another Rolls Royce.

WHEN ARE YOU DOING YOUR FIRST FEATURE?

When am I doing my first feature? [*Laughs*] I think unless it happens some time in the next twelve months I would burst. I don't think being a visual effects supervisor or designer automatically qualifies somebody to be a director by any means. I think there are a lot more skills needed to be a director.

BUT THERE ARE PLENTY OF TELEVISION COMMERCIAL DIRECTORS OUT THERE WHO HAVE COME FROM AGENCY ART DIRECTION.

I think commercials are an entirely different thing to feature films. Commercials draw attention to the products over a very short period of time – the narrative form of it is immense. I guess one has to rely on slogans and images developed elsewhere to compress the story telling process.

Stick a hat on a guy and hang a whip off his hip, you know he is an Indiana Jones type character. A movie takes 90 minutes to describe who he is, you can do it in one second in a commercial because you have stolen that image. But I think within the feature film domain, where the storytelling skill lies in the long form, it is an entirely different game.

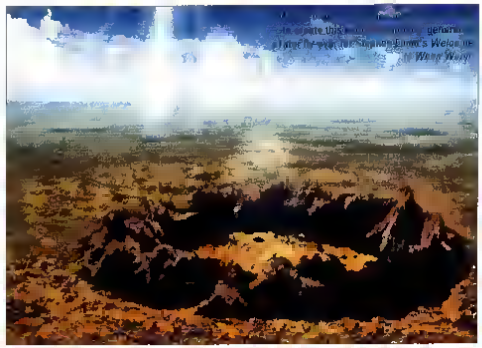
I do think if a person has the learning and skills to be a director, what the visual effects background gives them now in this point of history is the ability to profoundly explore the technology to produce immense production values that might otherwise be outside the range of the budget of the film.

Is CGI getting simpler?

Dugal feels that future improvements of the technology will be simpler, adding that it will

[illegible] be hosted in the future facilities under special air conditioned environments with much higher costs. It will be plonked down on a desktop table in the production office somewhere near the editor and the machine may even be owned by the individual artist. It's wonderful, because we are now going to see digital artists integrated into a film crew in the same manner as sound recordists in an editor.

3D diamond ring, built in a Photon Stockman experience for Joop



[illegible] generated for the Shaping Dunn's Welcome to Wine Country

VIRTUALLY ALL OF THE HARDWARE AND MOST OF THE SOFTWARE USED IN FILM CGI IS IMPORTED INTO THIS COUNTRY. CAN YOU SEE A CONTRIBUTION COMING FROM AUSTRALIA'S RECOGNIZED EXPERTISE IN IMAGING SOFTWARE INTO MOTION PICTURE ACTIVITIES.

I can't see why not. If you look at what I think is the most popular and powerful tool in the film industry – which is Inferno and Flame – they were developed by Gary Tugaskis in Australia. Similarly, although invented by Kodak, the Cineon software was created by a development team working in Melbourne. For the size of our nation, it's incredibly prolific in developments in that area.

BACK TO THE GREAT WHITE WHALE. ARE YOU ALL AT THIS STAGE TO DESCRIBE SOME OF THE TRICKS YOU HAVE ACHIEVED?

In a general sense, I feel very strongly about the ethic of not revealing the nature of the magic tricks until the magic show has gone ahead. Because it makes the tricks seem pretty dumb if you know how they're done. For that reason, I could not generalize and say what we are doing is the best way – and the best ways is a ways to combination of physical and digital effects. It is an essential first commandment of visual effects that the technique of the illusion making be constantly varied, and if you don't do that audiences are conceivably not sophisticated enough to figure it out. But if you use a complex cocktail of techniques, your illusions can sustain all the way to the end of the credits. That is always what I would recommend to a film project and that is what we are doing on *Moby Dick*.

We have some very large robotic whale pieces which would put T Rex to shame. One of the large pieces is throwing 12 tons of robotic whale into the air. Moby is 100 feet long, which is I think about three times as long as a T Rex. So that's a sort of impressive object and some aspects of him are so immense that we have to do those digitally. Other aspects of him are in such proximity to the camera that we do them physically. It's a combination of physical and digital that will always give us the best result.

WILL YOU BE DRAWING A FAIR QUANTITY OF MATTES TO REPLICATE THE 19TH CENTURY NANTUCKET SOUND OF THE STORY?

Indeed. There isn't too much of the old whaling era architecture and ambience in Melbourne, although we do have fog and cold water. Apart from that we need to introduce a horizon line of ships.

WELL, YOU'RE HERE IN MELBOURNE, BUT COULD YOU OUTLINE YOUR EQUIPMENT BASE ON THE GOLD COAST?

We use a Silicon Graphics network of computers and the mainstay of that is an Onyx super computer running Flame. We feed that with lesser machines, Impact machines running Flame and further out on the periphery Macs with Photoshop and After Effects and so on for matte painting. In the 3D area, we run Alias and S[illegible] for animation on similar machines. We also use a proprietary Japanese software called Links. That has been particularly useful in many time creature feature work.

Recent features that Photon Stockman has worked on are *Joey*, *Ach* and *Paradise Road*.

F[illegible] Steven Spielberg's novable animation has been created in 3D animation for the Japanese advertising agency giant, Dentsu Tec Inc.

Mr In-Between

A former film editor supplies the growing need for some high level work 'in-between'. By Barrie Smith

Post-production has now become a wide ranging and varied sector within the total industry itself. The "post" process, in its simplest form, used to involve a little editing, a dash or two of titling and some sound mixing – then you could go to answer print or a tape conform.

Now the post production schedule of many projects has to take into account the ever increasingly-important activity grouped under the umbrella title of CGI – Computer Generated Imagery.

And even the CGI area itself is gaining complexity as film is digitized at one facility, enhanced at another, then returned for film output – to be handed to a laboratory for the final print.

Creating computer imagery is a time-consuming task and many bureau operators are finding that the sheer grind of rendering the in between frames of shots is a costly burden, tying up work stations and personnel.

Enter DDR – Dedicated Digital Rendering.

David Waddington is possibly better known to the more mature "filmies" still around from his days as a film editor. Instead of sweating over a hot flatbed, these days he is piloting a new company, offering services of a nature so novel it takes the average person a while to comprehend their function.

David Waddington, Managing Director of DDR, explains:

> It enables client companies, working on CGI sequences, to devise and set the style of the key scenes – then send selected frames or sequence files downline to DDR. These are pre-rendered by DDR and the action returned upline for approval. Following approval, the entire job can then be rendered and the finished frames returned to the production company as they are completed.

This rendering facility is ideal for large and complex projects requiring speed and flexibility. This allows the production company to streamline its technical decision making processes, whilst enhancing its creative decision making processes.

The company has the endorsement and support of a number of international hardware and software suppliers as the first in the Asia Pacific Region to offer a dedicated on-line digital rendering facility to the film, television, animation and CAD industries both nationally and internationally.

Waddington:

> We are a certified render site for Softimage – the first time that's happened in Australia or the south-east Asian area. We are also endorsed by Digital Corporation, Silicon Graphics, Digital Masters and Softimage, who basically support what we are doing in technology and are totally behind us.

Waddington claims that CGI is now utilized in 40 per cent of films produced in the USA and other parts of the world. As he explains, this computer imagery can be deployed subtly or full-on, like Arnie Schwarzenegger pulling a face; the outcome from that is, once the animation is done, that imagery has to be rendered.

With computer generated imagery, you need to render it to a format that suits the production's release – be it film, video or CD-ROM. But that is very time consuming and cuts down the time available for animation, because the animation houses have to throw their machines into render mode – and they just have to sit back and watch the frames glide through. So it's downtime.

DDR's rendering "monitor"

What we are offering is like a "dailies" tender where animation can be produced. They can fire their animated files down a dedicated line to us, we can render it out at a low res initially, like a 25 percent or 50 percent resolution, and then send that animation back to them on the format of their choice.

Once approved, DDR is given the okay to go ahead with a full high resolution render and to deliver it on the format of the client's choice.

Waddington:

> Until you render it out, what you see is not really what you get. For the client, if you are doing a high-end commercial or whatever, you can show the client the rendered out sequence and then they can approve it or make changes and it can be done very quickly.

Another service DDR offers is 'hardware on location'. If you are a producer of a film that demands high level security, DDR can install a mobile render farm into the production unit, complete with hardware and staff – so the rendering of all frames can be done within the production company precincts.

It would seem that it's early days for the company, but already it has rendered the opening title frames for the feature *Joey*. A render was also performed for the Crown Casino opening commercial, finished three days under schedule.

Nigel Robertson is DDR's production manager. When asked to offer some average render times, he felt it was like being asked to quote the length of a piece of string:

> It depends on the complexity of the project the client delivers to us. Most work that we receive we turn around and put straight online – so that it is really over by the next day or the day after.
>
> If we are doing low end work for someone, you would be looking at turnarounds of maybe 5 to 10 minutes a frame. But with motion picture footage you have much higher resolution – you might have a frame that could take 5 or 10 hours to render.

The investment in plant and infrastructure exceeds one million dollars. Important parts of the set-up are the communication links.

Robertson:

> We use all mediums. We're able to receive data across telephone lines, using ISDN and above that. ISDN is probably one of the slowest for transferring data at the moment, but we also use frame relay and another protocol called DDS [Digital Data Service]. We are also in negotiation with a company at the moment to put in almost permanent links between here and America for transfer of data.
>
> It is kind of weird, because you would think in this day and age to transfer a Gig or two of data from one country to another would be quite a straightforward process, but in fact it is not. It can be very very expensive, if you want to get it there quickly.

DDR caters for a variety of storage formats for in/out put: DLT (Digital Linear Tape), DAT, Exabyte, Zip, Syquest, as well as servicing clients who use various computer platforms – Digital Alpha, SGI, Apple Macintosh, Pentium.

The final render can be returned in a wide range of formats: analog and digital videotape, Imax, Panavision, Standard 35mm, 16mm.

For further media information, contact David Waddington or Deirdre O Driscoll at Tel: 613 9429 5233 Fax: 613 9719 7244.

Audio Buzz

If you thought motion-picture cameras and their peripherals were getting more complex, get a handle on the new range of German and US audio equipment now handled by Melbourne's John Rowley Sound Services. By Barrie Smith

It's fortunate for the Victorian film and video production industry that John Rowley has taken up a number of exclusive agencies for state of the art audio gear. These include Ambient Recording and Cooper Sound.

Ambient Recording

The humble fishpole and mike boom have come of age with Ambient's new carbon fibre models. Its Quickpole booms run to 12 metres in length and are fashioned from carbon fibre tubes, capped with stainless steel 3/8 inch threaded tips and an aluminium collar for added tip strength.

The Jumbo booms also reach to 12 metres, using segments up to 40mm in diameter. At their lengths, they are a little too far 'out there' for hand-holding, but fortunately there are a variety of accessories for fitting the poles to a Manfrotto stand, with a cantilevering bracket and counterweight.

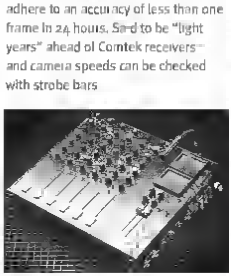
A floater suspension is used in all poles to reduce handling noise. The floater is a membrane suspended acoustic decoupler that fits between the boom end and the windshield.

Time code

Also from Munich based Ambient is a range of time code products.

This includes the ClockIt Controller ACC 101, which supplies crystal calibration along with a master clock. It also has a master clock which can be set to a GPS position. Another is the LockIt Synchroniser ACL 201, a time code generator and synchronizer.

The Master Slate ACD 201/301 offers four different display modes working with variable frame rates and 47.97/59.97Hz PAL/NTSC composite sync. Ambient time code products adhere to an accuracy of less than one frame in 24 hours. Said to be "light years" ahead of Comtek receivers and camera speeds can be checked with strobe bars.



Cooper

Rowley also handles Cooper Sound Systems of San Juan Capistrano, Ca. Cooper is renowned for high quality, portable sound mixers used in film and television production.

The CS104 is an extremely rugged and versatile four channel over the shoulder mixer which even incorporates PFLSs, and can feed up to four Betacams in stereo. Dimensions 10.9x6.8x2.5 inches and weighs 4.8lbs.

The CS106/108 model is regarded as the world standard for feature film use. Size 14.1x12.3x3.3 inches. Weight (no batteries) 16lbs.

For more information: John Rowley Sound Services – Tel (613) 9593 2000 Fax (613) 9593 2100

THE SOONG SISTERS

Born in China at the turn of the century, the Soong Sisters were legends in their own time.

The three sisters, who were born into the most powerful Chinese family of the period, influenced the political and business arenas of China as no other family has.

Their father, Charlie Soong, was an emigre who returned to China from the USA at the end of the Qing dynasty. Strongly westernized, he was upset by government corruption and widespread poverty. A missionary and printer of bibles, he secretly financed Dr Sun Yat-sen and his revolutionary cause.

Through marriage and their careers, Soong's daughters assumed positions on different sides of China's turbulent political struggles, culminating in Chiang Kai-shek's victory for the Communists and the retreat of the defeated Nationalists to Taiwan in 1949.

To date, several attempts have been made to capture their tumultuous lives on film, though none as successfully as the version produced by Golden Harvest, with special effects completed by Centro Digital Pictures.

It is regarded as one of the most difficult and highest budgeted ($HK40 million) films produced in Hong Kong.

"The Hong Kong version of *Dr Zhivago*" is how John Chu, chairman of Centro, describes *Soong Sisters*.

Chu, a graduate of cinematography in Italy, built the facility to be Hong Kong's best equipped post production house.

My love of beautiful images and special effects impact on the way I run my business, and that reflects how a product such as *Soong Sisters* can be made even better.

Directed by Mabel Cheung Yuen Ting, the movie was filmed predominantly in the PRC.

Adds Chu:

Filming in China is incredibly difficult. The crew were often forced to travel many miles for location shoots. Also, issues surrounding the script, financing and receiving approval from authorities has meant that previous attempts to depict the Soong Sisters' lives on the screen has failed.

Centro provided computer animation on approximately 30 scenes and composited these images on the Quantel Domino.

The Domino was used throughout the film on the compositing. SGI work stations operating Alias software produced all CGI images. These images were then sent to the Domino via the gateway to be rendered on film. Ultimately, the final product was rendered on 3K high resolution film.

One of the most vital scenes for the film, according to Chu, was Chiang Kai-shek's arrival in Nanjing.

This scene could not have been done in the traditional way. Technically, it was impossible to illuminate the cars used to light the runway for the plane's landing at night. Even when the plane was almost touching down, the cars were coming to form the runway – that was all computer generated.

Only when the plane touched down was that real action. Even then, most of the cars were touched up because only one third of the cars were old-fashioned.

Chu's next project, *The Storm Riders*, is based on a popular Hong Kong comic book series. The $HK40 million Golden Harvest-Centro co-production will incorporate live-action with photo realistic computer effects. Computer animation will be used to create the actors' power and to provide realistic CGI backgrounds to replace much of the set building.

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Day/Night Vision

June saw Kodak launch two, new motion-picture emulsions — removing more barriers as cinematographers attain increased freedom. By Barrie Smith

For DOPs, the old bugbears of film stocks used to be film speed, grain and the ongoing battle of dealing with mixed lighting in a scene. Those began to disappear in 1996 when Kodak introduced its new Vision stocks.

In June this year, the company went further by adding two new emulsion types to the line-up and 'roadshowed' test films to industry personnel in all mainland state capitals. The Kodak team included Jeremy Goddard, Boris Mitchell, Tim Waygood and Gary O'Brien.

The two stocks are Kodak Vision 200T and 250D colour negative films. Both new films are available in 16, 35 and 65 mm formats.

The Kodak Vision 200T film is optimized for an exposure index of 200 in 3200 degrees Kelvin tungsten light, typically used on film interiors. It can also be used in natural or artificial daylight with a colour correcting filter.

Kodak's Vision 250D film is optimized for an exposure index of 250 in natural and artificial daylight, and also with mixed sources of warm and cold light. It can also be used in tungsten light with a colour-correcting filter.

Alternative

Vision 200T film is designed for use as an alternative to Eastman EXR 5293/7293 colour negative film – this will still be available. Sue Zygo, who headed the product development team in Rochester, admitted:

> We frankly wondered how much we were going to be able to improve upon the 5293 film. It (5293) is a relatively new film that is popular with our customers. However, we weren't disappointed. The improvement in sharpness and reduction in grain was obvious to cinematographers who participated in the tests.

Steven Powell, another member of the team, notes that:

> analytical data indicates that the Kodak Vision 200T film is sharper than the 100 speed film in both 35 mm and 16 mm formats, and the grain level is the same.

Decade old

Vision 250D film will replace Eastman 5297/7297 colour negative film. Powell indicated:

> the 5297/7297 film was designed 10 years ago, before we incorporated T-Grain emulsion and other advances in technology into the EXR family of films.

Powell added that test films (shown on the Australian roadshow):

> covered a wide range of applications. There are gorgeous underwater scenes. Cinematographers who shot tests also extended the magic hour into the dimmest remnant of sunlight. We anticipate that as cinematographers experiment with this new film, they will interpret it in ways that we never dreamed of, and they will invent applications that are unimaginable today.

The first Kodak Vision films were introduced exactly one year ago. The Vision 500T and 320T have been widely accepted for applications where pristine image quality provides an artistic advantage. The Vision films are also frequently used for visual effects applications, including shooting blue- and green-screen elements that will be scanned into digital format for multi-layered compositing.

Addendum

Team head Sue Zygo claims the selective use of an addendum made silver halide crystals more efficient in terms of their ability to collect light. All four Kodak Vision films are manufactured in Building 38, at Kodak Park in Rochester, designed to be the world's most advanced film manufacturing facility. Here the manufacture of films can proceed that are sensitometrically invariant and virtually free of contamination.

According to Powell, production managers and cinematographers may not now need to order in a single batch number to ensure consistency, but are able to requisition the type of film they need when they need it and be sure the film they receive today will interact with the film they received last month.

Test films

This writer was present at the Sydney showing of the Vision test films – with material shot by numerous cinematographers, including John Bowring, Roger Buckingham and Les Parrot of Australia.

One, an arcane piece of filmmaking if ever there was, was made by a French company and comprised an assemblage of material shot by international DOPs. Shot in both 35mm stocks, it showed a vast variety of shots: studio; full sun exteriors; white wilderness with sled dogs; tungsten, HMI, daylight, high key and low key ... there was even some underwater footage of manta rays!

Confusing the film may have been, but it acted as a perfect showcase for intercutting the stocks – and convinced some of the production people in the audience that future films using the new emulsions can now include many scenes shot with mixed lighting, tungsten, fluoro, HMI, daylight. Expect also to see films using lots of dark areas with beautiful blacks and areas of a single tone with little sign of grain. On the screen we witnessed exquisitely sharp images with great detail in the shadows.

> "We frankly wondered how much we were going to be able to improve upon the 5293 film. It (5293) is a relatively new film that is popular with our customers. However, we weren't disappointed. The improvement in sharpness and reduction in grain was obvious to cinematographers who participated in the tests."

One test film, shot on Super 16 (and blown up to wide screen 35mm) by John Bowring and Roger Buckingham, surprised many – without foreknowledge you could have presumed a 35mm original was the source.

A more traditional and thoroughly executed test film, shot by Chris Hart of Kodak USA and others, took the stocks through an exhausting process of side by side comparisons.

Sydney DOP Les Parrot shot a separate film in both stocks, capturing overcast, full-sun and low key interiors. Les spoke after the film and confessed his amazement at the quality, stating that he had never been a lover of daylight colour temperature stocks – but that the 250D had changed his mind. It was apparent, though, that the new emulsions can bravely handle and suppress heavily overexposed 'blow out' windows – previously a favourite with some commercial directors!

General audience opinion was that the stocks were a major step forward in quality from previous emulsions. Not only mixed lighting was used in the test scenes, but mixed skin tones – African-Americans, pale Caucasians, Mediterranean, and Asian – all with convincing results.

> "We anticipate that as cinematographers experiment with this new film, they will interpret it in ways that we never dreamed of, and they will invent applications that are unimaginable today."

Local boys

Some of the Australian DOPs commented:

Roger Buckingham described Vision 200T "as a very useful general stock. I like the advantage of using one for all situations – helps the budget as well". He felt it had a "very fine grain structure, with slight under exposure". Overall, Roger "liked its performance when forced processed – certainly improved on the 5293 and provided an interesting look."

David Lewis felt Vision 200T was 'sharper, with less grain and better colour separation". David felt it was a good multi purpose stock and was "excellent" for blue- and green-screen work.

Ernie Clark also tested Vision 200T, and was suitably impressed. Ernie felt: 'Vis on 200T handles underexposure very well, it does not go milky. Flesh tones are accurate and there is detail both on the shadows and highlights", going on to say, "The Vision 200T is a fine-grain, medium-speed film which is very sharp and has a very good exposure latitude – both over and under. The blacks are rich whilst the shadow detail is very good."

Use of the films in Australia will very much depend on supply, however. It is known that *The Boys* will use 16mm versions of both 200T and 250D. *Babe 2* is still evaluating the stocks, bearing in mind that unused material from the first feature (shot in 5293) will be used along side new footage.

(Vision 200T: Types 5274/7274. Vision 250D: Types 5246/7246.)

Film? We've got some around here somewhere

Fred Harden reviews the best of SMPTE '97

Trade shows and exhibitions such as the biannual Society of Motion Pictures & Television Engineers event (Darling Harbour, over 4 July) are valuable benchmarks even when the new product-to-old favourites ratio is low. Finding the new and innovative at these shows usually means look for the biggest stand, the biggest crowd around it and the biggest number of free hand-outs.

Attendance was good, the conference sessions were well attended, but down in the Darling Harbour exhibition halls the stands were smaller, less attractive (read less expensive) and more cluttered. For an equipment junkie like me, that meant standing patiently in line to get the attention of a 'sales someone' who's smelt financial blood in a customer and is full tilt on a hard sell of another fifty grand device, to say "What's that great looking thingo in the back of the showcase case there?" So if this ends up as a list of 'small items' instead of a grand overview, relax and think of it as a good pre-Christmas shopping list.

Small and Beautiful

The biggest stands were again the video suppliers, which, pleasantly enough, don't seem to be losing a lot of money. I didn't measure it, but the **Sony** stand was probably the largest and you even had to walk up stairs to a second level. Given that, it's only right that the loudest noise there was for the smallest device, the tiny **DV (Digital Video)** cassette format. Now, I know that Sony was pushing SX, its approved SP Betacam upgrade path, and the Digital Betacam format has a lot of life in it yet, but if you're getting off the big bucks treadmill, all roads seem to lead to DV. It starts with the ridiculously small **DSR-PD1P digital camcorder,** so small that you couldn't use it as a production tool (not because of quality, but there's no reverse penis-envy equating to "my camera's smaller than your camera" in production ... yet.) This pocket size camcorder has a 1/3 inch CCD chip that boasts 680 000 pixels, more than 500 lines vertical resolution, a 2 inch colour LCD fold out viewfinder and amazing picture stabilization. It is designed more for the professional Sony DVCAM system than for domestic use.

I wanted one immediately, of course, but if I was using DV as a professional format, I'd go for the two larger camcorders, the **DSR-200P** (one piece) and the **DSR-130P** (two piece design). The big plus with these cameras is the Firewire output. That's the new fast (and simple) digital output transfer format that lets you suck raw digital data out of the DV cassette and, with a low cost card in your PC, stick it on your hard disk for editing. There's even a new cheap Recorder/Player (**DSR 30P**) that everyone was using to replay their DV tapes for hard disk based editing, and two larger production suite models, the **DSR-60P** and **DSR-85P** (a high speed replay version to get all the images on your cassette into the computer faster). Lovely solid technology.

However, there was a distinct sense of deja vu about the **Sony ES-7 Edit Station**, the hard disk based non linear editing system Sony has developed for the DVCAM range. This uses a proprietary editing interface which was awkward and clunky looking, with lots of "It's only the first version, the next beta of the software will fix this or that" remarks made. I can understand Sony wanting to own its interface but re-inventing one will put Sony behind the pack. Given the sophistication of the Media 100s and Avid interfaces, why Sony didn't do a partnership deal with someone else I can't imagine.

Sony Australia Ltd, contact local offices or Gary Rhodin (612) 9887 6666. Web site www.sel.sony.com/SEL/bpg

It might be shy but the Sony DSR PD1P camcorder has 'real world' professional outputs on it's hidden side panel

Down the Non-Linear Path

My modus operandi after many years of trade shows is to walk quickly clockwise around the outside of the halls and then in concentric circles to the centre, just to survey the scene and target the most interesting stuff. The path to non linear editing is a much clearer one. Significant was the **Avid** push to attract lower end users (multimedia developers, corporate videomakers, etc.) with the **MCXpress** range, starting at an amazing $6 000 for an NT based system and an inexplicably priced $20 000 for a Mac based version. (The Mac, however, gives you real-time 3D effects.) Ask for a copy of the CDROM MCX press demo disk from Polaroid Computing (1800 066 021) or via the web at www.avid.com/mcxcda.html. It's a bit slight on hard facts but an attractive overview.

The Media 100 range shows sophistication and is a real Avid competitor across the full range of the non linear market. It's the system of choice because of its price for a lot of people, and on demo at the **Adimex** stand was the **Media 100xs** with full 4:2:2 digital component YUV broadcast quality. There's real-time transitions, colour and motion effects, and titling with alpha keying without rendering. Speed is the key in non linear replacing linear tape suites, which is why systems like Quantel's **EditBox** are so good in a commercial environment. It's now getting there on PCs at an affordable price.

I didn't get a chance to check out the Slingshot option for the Media 100 which translates EDL's into a film neg cutting list, but with it the Media 100 pushes closer to the Avid for true 24 fps film editing. For more Media 100 details, email Adimex at sales@adimex.com.au or call (612) 9332 4444.

Of course, the whole non-linear market is in for a low cost shake up with the advent of DV and the **Firewire IEE 1394** data transfer standard. There will be a number of capture cards around soon, but I really only had a chance to look at the cheap and half-size PC card **Miro DV 100**. It comes with simple editing software and intriguing script and storyboard tools for the PC and the Mac. It offers a real low cost option, but you'll want to use **Adobe Premiere** to edit and plan on big hard disks because the uncompressed data format hogs space. The Miro DV100 will be available at most computer outlets and details are on the Web at www.miro.com and www.miro.de.

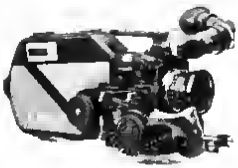
One company that had DV/Firewire stand-alone nonlinear edit systems was **Draco Systems Australia**, a Queensland company. You can buy a **Motorola 68060 Amiga** (I remember them) based box for around $13 000 ex tax or their simpler **Casablanca** system, priced at around $5000. The latter had a replay DV deck and removable storage but may still be a bit rough for professional use. I watched, as a number of demos called for a reboot, and parts of the interface were still in its developer's German. I'm sure it will be more stable and you can see the full story of the Draco line at www.abtec.com.au/comm/abtec/draco.

Lloyd Richards at **Cotton Tree Media** (also in Queensland) was showing the English-designed hybrid machine control/non linear editing option called **Plum**. Adobe Premiere based, it consists of a PC card for $6 000 and comes with an interface box that gives RS422 machine control, Adobe Premiere, and a 9 gig hard drive for $12,000. Details at (617) 5479 5237. Email digital@beachaccess.com.au

Gimme dat thing

The production tools for sound and lighting look their share of attention. Looking for significant trends HMI power supplies continue to shrink, making the smaller portable units more portable. **Bytecraft** (which took over the Strand agency here) had the integral ballast **Strand 200I Super nova**, more compact and lighter to hold (or hang) than I expected (Bytecraft P/L 03 9587 2555).

The **Frezzi NP1** series of mini arc HMIs on the **Lemac** stand also had a lot of punch, and its use of the same NP batteries as the cameraman's Betacam, etc., makes a lot of sense when you're lugging things around. All the details are at www.frezzi.com



On reflection, if I had to make up a Christmas list, I could have done it at the Lemac stand alone. I don't think that the **Aaton 35 III** will fit in the stocking but that's okay because I couldn't work out how 400ft of film fitted into the tiny Aaton magazine, either. Peter Hobson explained the idea of a moving feed spindle. It seems

like an obvious idea now – as the film unspools from one core, the other, of course, gets bigger – but the wasted space on the now depleted side can be used if the feed spool can move out of the way as it empties. The result is a magazine not much bigger than the can the roll came in.

There's a few other clever developments in the Aaton range. Ask Lemac about them or see the Aaton website at www.aaton.com

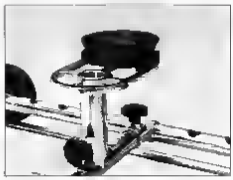
The display for the **Schneider filters** on the Lemac stand showed a conclusive demonstration of the colour neutral nature of their glass filters and their 'absolute' polarizing filters. I've always wondered why when you twist a polarized filter so that the two filters are at ninety degrees to each other, you didn't get a completely opaque result. With this one you do. It seems that there are polarizers and Schneider polarizers.

I would also have liked to walk away with the new **Crozier 3 x 3 clamp on mattebox** designed for the new DV and Hi8 cameras. The only problem, Peter Hobson said with a sigh, was that they'll now have to start stocking 3x3 filters again in the Hire Dept. He'd thought they'd gone for good. Contact Lemac Melbourne (613 9428 336) and Sydney (612 9438 3399)

Also a sign that the new smaller digital cameras are becoming production tools was **Miller's** range of Digital Support tripods and heads. The two sizes, **DS-5** supporting up to 5lb (2.3kg) and the bigger up-to 10lb (5kg) **DS-10**, both have the same control features, fluid-drag design and accessory list as Miller's larger broadcast/EFP products. You buy them as complete, ready to go systems, consisting of an alloy die-cast fluid head with 75mm ball levelling, lightweight alloy ENG tripod, above-ground detachable spreader, rubber feet and pan handle. They're a big change from the Miller Sniper 8 head tripod I bought for that other mini camera 'revolution' about twenty years ago.

Contact (612) 9439 6377 or see the details on Miller's website (which is a bit clunky, like that Super 8 head) www.miller.com.au

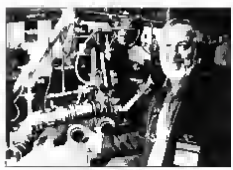
Barry's/Sammy's was easy to find in the Hall, with the big Moon light balloon glowing above the stand. I'd read about it but seeing it working was great. It's one of those nice implementations of technology like Garrett Brown's Skycam, that make me smile.



Designed to attach in seconds, this cup allows 100mm ball levelling; pan/tilt heads to be mounted on the Microdolly II. Not it's machined from structural grade aluminium, heavy black anodised and 75mm and 50 mm cups are also available.

If I'd been looking down rather than up, I might not have tripped over the **Microdolly**. Fresh from NAB 97 (it'd picked up Best New Product at NAB '96), this is also a case of 'neat' technology. Small dollies usually equate with flimsy, and hence wobbly, and why would you bother? Well, this very portable unit carries an amazing pay load and doesn't match that equation. The lack of vibration on the demonstration model was surprising and once you start thinking that small all the other accessories on offer seem logical. The basic Microdolly kit includes one T Bar Dolly, 13ft (4 m) of Track, two 13ft Track Pads, 1 Dozen Track Shims, two Track Bumpers, 1 Ratchet Tie-down, 1 Wheel Wrench Tool and a soft case. The Dolly and Track are made of structural grade anodized aircraft aluminum and fold to a compact 30 in (76 cm) in length. It's a bit hard to see from the videograb pics the client supplied, but the reason it's so good is the construction quality. I liked the (low) High Hat option, a great camera track, just inches off the ground. The Website at www.microdolly.com has a newsletter and further user information.

Jim Frazier was also on the Barry's/Sammy's stand with his Panavision-Frazier Lens system. He said it was pleasing to see his name alongside such an industry great and the support he'd been given to continue to develop his optics. You'll get some idea from the photograph what it looks like, but you'll need to see the free demonstration video, that Jim obviously had fun making, to see the real potential of a lens mount that can quickly place a camera viewpoint almost anywhere, and keep focus from macro foreground objects to infinity. It all came from Jim's nature cinematography background, but it's now squarely in the commercial production area. The gossip was to watch out for the next development using motorised axis movements and an anamorphic version. John Barry Group and Samuelson's Film Service (612) 9439 2375

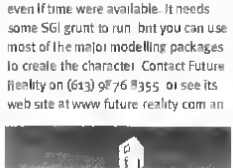


Jim Frazier and his Panavision Frazier lens system

Graphic results

The other stream of equipment at SMPTE that interested me was the broadcast and high-end 3D graphic and animation systems. I slowed down as I passed the demos from **Quantel** and **SGI**, and stopped at two motion capture rigs. The first was at the **Future Reality** stand and you'll see from the photo its head mounted rig control a 3D computer-generated character in real time. The operator has reflective balls glued to her face, on the bits that move: cheeks, lips and eyelids. As the operator moved the onscreen character, animated via **Protozoa's ALIVE!** software, showed a range of subtleties that would have been hard to animate even if time were available. It needs some SGI grunt to run, but you can use most of the major modelling packages to create the character. Contact Future Reality on (613) 9876 8355 or see its web site at www.future-reality.com.au

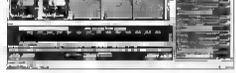
Using reflective patches that track moving parts of the operator's face, the ALIVE! software allows real-time manipulation of a 3D animation model.



Future Reality may not have had the biggest stand at the SMPTE '97 show, but it gets the *Cinema Papers* Top Geek award for its VRML preview of the display stand, shown on its web site.

The other rig was a full body motion-capture device that Beam Software in Melbourne has been using for games 3D modeling, and is now available for rent. It's called MCM, **Motion Capture Magic**, and can be rented by the day with a daily charge for then processing the data. Contact MCM at (613) 9866-8300 or details are at www.beam.com.au/mcm

To round this off, I'm going to bring the swing back to film with a plug in that I saw on the DPS stand, running in **Digital Fusion**. Digital Fusion from Eyeon Software, is an amazing resolution independent compositing package that uses the DPS Hollywood or Perception cards. It ran like the dickens on a dual processor NT machine and, even adding an NT box into the price, it all seemed very cheap for a film resolution effects package. And you can use the same 5D Monster plug ins as on the Flame/Flint.



The one I liked, however, was a film effect filter. In a world of video, where the source just doesn't look like film, or when you want to reproduce an archival or period feel, that's were the plug in processing came in. It might be a gimmick looking for an application, but you can choose an era and get a range of options: lens fall off, neg or pos scratches, gram, colour fading. The sample image shown here, from a colour original, reproduces a 1921 black and white newsreel, with some vicious scratches added but some of the other effects where very realistic. "Try another one!", I urged. "Dial in 1900! Technicolor!" Details from DPS Asia Pacific (612) 9586 0088, and www.eyeon.com, and www.dps.com

So you can run out and shoot with your DV, add some film quality and feed it to the film recorder. No one will know that it cost you heaps more than shooting film in the first place. Oh, and did I mention it's obvious that Windows NT is a growing platform of choice for editing, graphics, animation, etc? And that there were a lot of sound effects and music libraries offering royalty free buyout sound tracks? And that D-Vision's online quality system looked good?

Well I should have.


Cp

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in production

OSCAR & LUCINDA • THE COMPLETE CREDITS • HURRAH FOR PORN STARS

FFC Funding Decisions

Following a Board meeting held in July 1997 the FFC has entered into contract negotiations with the producers of the following projects

Feature Films

PASTMASTER

CM Film Productions

D Steve Jodrell
EPs Jon Sainken Justin Ackerman
Pr Carmelo Musia Paula Faizes
W Peter Bisby
Dist. UIP Cascade Entertainment

Pastmaster is a comedy about power and the underbelly of the law. Reginald Gowhuy is the Pastmaster, a puppetry-loving bureaucrat who insists on the letter of the law. Until it dramatic murder trials brings with it the spectre of capital punishment. Suddenly the reformist government is defeated in parliament and faces an election. The opposition not only wants to retain the gallows, they tell the electorate they will use it. The day arrives and just to prove life is a comedy something happens that surprises everybody, not least the Pastmaster.

THE MISSING

Upside Down Films

WD Marinella Alberti
Pr Lynda Hood Jim Stash
Dist. Roadshow

Monsignor Tommaso returns from Rome to Australia to help an old friend Susan. A small letter is as large and several young victims have already been found in the forest. Convinced that her daughter too is a victim Susan takes Tommaso to the forest where he encounters Willie a man who knows something of the murders. There is a chance that Angela may be a hostage of the killer but time is running out. Tommaso is faced with the same choice he had to make 10 years before whether to stay with the woman he loves and find Angela or return to the Church. Tommaso teams up with Willie to find her but as they travel through the outback they become the hunted in a dangerous pursuit across the hostile terrain.

Children's Television Drama

THUNDERSTONE

(26 x 30 MINUTE CHILDREN'S SERIES)

Jonathan M. Shiff Production

Dir Colin Budds, Mairi De Priest
EP Jonathan M. Shiff
Wr Michael Joshua Peter Kinloch Alison Nelle Jenny Sharp Barbara Kinsey Elizabeth Di Prima, Anni Fox David Phillips Maheke Hardy-Helen McWhirter Victoria Osborne
Fremantle Network HI Australia, The Disney Channel
Dist Beyond Distribution Tele Images/ITI

Thunderstone is a futuristic live action drama series. It tells the story of 16 year old Noah who lives in the future when no animals roam the Earth. By unlocking the secrets of time travel Noah finds a way of bringing animals from the past to repopulate the world.

THE SEARCH FOR TREASURE ISLAND

(12 x 30 MINUTES CHILDREN'S SERIES)

Grundy Television

D Howard Rubie
EPs Robert Mamas Andrew Bourke
W Dave Phillips
Fremantle Channel Seven
Dist NDR International, Coral Eurovision Pearson Television International

A group of misfits set out on a voyage to find treasure to sail into uncharted waters in search of the legend of Treasure Island. When our modern castaways are flung ashore they discover that the island is populated by a number of warring tribes, the result of shipwrecks throughout the centuries. Stranded in a hostile tropical environment, our modern children have only one thing on their favour: their knowledge of the twenty-first century. They learn that while knowledge can mean power it can also get you into plenty of trouble.

Documentaries

PAYING FOR THE PIPER

(52 MINS)

Prospero Productions

D Julia Redwood
P Ed Punchard
W Ed Punchard
Presale ABC TV/STE UK
Dist Beyond International

In 1988 the North Sulawesi Papua Alpha blew up, killing 167 people. Ed Punchard is one of the only 32 men who survived the worst oil offshore oil disaster. 1998 marks the 10th anniversary of the explosion and Ed is going back. Back to his fellow survivors and back to the questions which have gnawed at him all these years. How could an oil company kill 167 people and get away scot free? *Paying for the Piper* asks the question. Are multinationals getting away with murder?

At the last Board Meeting held in Sydney in June, 1997, the Board also approved the following production

KEY

EP Executive Producer
P Producer
Co-P Co-Producer
AS Associate Producer
LP Line Producer
D Director
SW Scriptwriter
C Cast
PC Principal Cast
SE Story Editor
WD Writer-director
DIST Distributor

NOTE: Production Survey forms now adhere to a revised format. Cinema Papers regrets it cannot accept information received in a different format.

Cinema Papers does not accept responsibility for the accuracy of any information supplied by production companies. This is particularly the case when information changes but the production company makes no attempt to correct what has already been supplied.

PRAISE

(FEATURE FILM)

Emdee Films

D John Curran
P Martha Coleman
W Andrew McGahan
Dist The Globe Film Co Southern Star

Praise is the confession of a young man with a little penis and a lazy libido who meets a girl with an insatiable sexual appetite. On and off he falls in and out of chronic eczema suffered, plans to temporary fits of insanity. Cynthia is a lively distraction from Gordon's quiet contentment. At first the only thing that Cynthia's sexual demands but then Rachel, he unexplained love, happens in his life. Gordon is disturbed to find he is fixated on her, now as he was when he was thirteen.

Production Survey

Information is supplied as and adjudged as of August 13 1997

Features in Planning

BROTHERS AT WAR

Production company Richard Bradley Productions
Budget $6.5 M
Director Richard Bradley
Producer Richard Bradley
Associate producers Howard Rubie Jim Gecelo
Line producer Terry Vincent
Scriptwriter Richard Bradley
Jeremy Lakhani Ron Walson
Director of photography Roger Lanser
Editor Nick Holmes
Network presale Seven

LAND OF THE LONG WHITE SHEILA

Director Lawrence Johnston
Producer Marie-Dominique Gorey
Scriptwriter Lawrence Johnston
Director of photography Mandy Walker
Synopsis

Two American guys from the midwest come to Australia after the grandfather dies. One is obsessed with seeing everything big — the big banana, the big pineapple, the big cow

Features in Pre-Production

LIQUID BRIDGE

Production company Avalon Films
Pre production July 1997 — 10 weeks
Production September 1997 — 10 weeks

Principal Crew

Director Phil Avalon
Producer Phil Avalon
Line producer Denis Kiely
Associate producer Brian Williams
Scriptwriter Pim Hemmink
Based on the story by Ken Bridge
By Brian Williams and Phil Avalon
Director of photography Martin McGrath
Production designer Kelly Ainsworth
Costume designer Jenny Campbell
Editor Ted Otton
Composer Maurice D'Abruzzo
Sound designer Maurice D'Abruzzo
Sound recordist Bob Clayton

Planning and Development

Researchers Phil Avalon Brian Williams
Script editor Brian Williams, Phil Avalon
Casting Maura Fay & Associates
Casting consultant Ann Fay
Storyboard artist Kelly Ainsworth
Shooting schedule by Denis Kiely
Budgeted by Phil Avalon

Production Crew

Insurer Tony Gibbs
Completion guarantor FACB
Legal services Hall & Spina

Camera Crew

Camera operator Marlin McGrath

On-set Crew

Make-up Hilary Peabes
Still photography Warwick Gibson
Unit publicist Annie Wright
Runner Tony Fields

Wardrobe

Wardrobe supervisor Jenny Campbell

Post-production

Post production supervisor Rose Dowty — Spectrum
Music performed by Various artists
Music Phil Heywood
Laboratory Movielab
Film gauge 35mm

Government Agency Investment

Development Film Queensland

Marketing

Marketing consultant J.M.A.
International sales agent Beyond Films
Publicity Annie Wright John Thornhill
Poster designer John Thornhill, Warwick Gibson

Synopsis

A romantic tale of a young sportsman's troubled journey to the top

inproduction

ProductionSurvey

continued

THE VENUS FACTORY

Production company: TOMAHAWK PICTURES
Budget: $850,000
Pre-production: 26/8/97 – 30/8/97
Production: 1/9 – 30/9/97
Post production: 1/10/97 – 30/11/97

PRINCIPAL CREDITS

Director: GLENN FRASER
Screenwriters: JASON GORDON, JULES SABBERS
Line producer: LEONIDAS CASSIS
Associate producer: RENAUD BRENNAN
Story story: GLENN FRASER, DARRYL MASON
Director of photography: ROD TUNBULL
Editor: MARTIN COHEN
Sound designer: JON NAKAI

PLANNING AND DEVELOPMENT

Script editor: GERARD MACGUIRE
Budgeting by: JASON GORDON, LEONARD COSTER

PRODUCTION CREW

Production manager: LEONARD COSTER
Production co-ordinator: ANGELA MINOR
Producer's assistant: MEIRAH MINASSIAN
Production assistant: PETER ON MURRE
Production accountant: JASON GORDON
Insurance: H.W. WOOD – TONY BURNS
Legal services: HARPER WITSON – RANFALL HARPER, ADRIAN COHENS
Freight co-ordinator: MIDNITE EXPRESS

ON SET CREW

2nd assistant director: JONIE GENG
Make-up: SHARON ORENDA
Hairdresser: LUTO TOMAS

ART DEPARTMENT

Art director: SHABNI DABBAH

POST PRODUCTION

Post production supervisor: LEONARD COSTER
Main editor: PETER LINDSAY
Laboratory: MOVIELAB
Laboratory liaison: MORTON HOYLE
Negative matching: CHRIS ROWELL
Grader: KELTA CRUMPLIN
Film gauge: SUPER 16mm TO 35mm
Screen ratio: 1:1.85
Video transfers by: VIDEOLAB
Off line facilities: ISLAND FILMS

CAST

JULES SABBERS (DUNCAN 'PEAK' WILEY)
CAMERON MCANDREE (LYLE)

SYNOPSIS

Being a male porn star may have its perks and glamour but for Duncan 'Peak Wiley' – it's not going to satisfy his Shakespearean aspirations. A surreal comedy tale of one rising star and his naked ambition.

KILLER JONES

Pre-Production: AUGUST 1997
Production: LATE 1997
SHOWTIME HAS NOT FINANCED THE FILM IN THIS WAY

Production company: BENNITELLI PTY LTD
Distribution company: THE GEORGE FILM CO
Budget: $2.2 MILLION

PRINCIPAL CREDITS

Director: MICHAEL BAIRD
Producer: JAN TYRELL
Co-producers: IAN SPENCELEY, SHARON JACKSON
Executive producer: IAN SPENCELEY, MICHAEL BOND
Associate producer: NICHOLAS HOBE
Story story: MICHAEL BOND
Director of photography: LASZLO BARANYAI
Production design: KEREN PINTER
Editor: ANDREW THOMSON
Composer: JEN ANDERSON
Sound designer: JAMES CURRY
Sound recordist: JAMES CUBBY

PLANNING AND DEVELOPMENT

Casting: ANNE MUNNION, MEWS
Extras casting: ANNE MURTAGH MEWES
Budgeted by: IAN SPENCELEY, SHARON JACKSON, MICHAEL BOND

PRODUCTION CREW

Location manager: TIM BURNS
Production accountant: SHARON JACKSON
Insurance: ACN PTY LTD
Completion guarantor: FACB
Legal services: JOHN PICTON WARLOW & ASSOCIATES
Travel co-ordinator: JOHN THE TRAVEL BROKER

CAMERA CREW

Camera operator: LASZLO BARANYAI
Camera type: ARRI

ON-SET CREW

1st assistant director: JO O'SHAUNNESSY
Continuity: JAN PLANTONE
Make-up: LESLEY ROUVERAY
Special effects make-up: LESLEY ROUVERAY
Hairdresser: LESLEY ROUVERAY
Unit publicist: NATHEN CAMPBELL

POST PRODUCTION

Film gauge: SUPER 35MM
Screen ratio: CINEMASCOPE
Shooting stock: EASTMAN COLOUR 5 & P&W

GOVERNMENT AGENCY INVESTMENT

Production: SMILE PRODUCTIONS, THE SOUTH AUSTRALIAN FILM COMMISSION, SCREENWEST

MARKETING

Sales international sales agent: INTRAFILM, ROME

CAST

NICHOLAS HOPE (JONATHON JONES)
TUSHKA BERGEN (JESSICA)

SYNOPSIS

Jones is a writer who is placed in a rehabilitating environment at the human grand sanatorium. When a body is found, Jones the killer is driven mad by what he has done and realises he is only way out of trouble is to get things right.

Features in Production

THE BOYS

Production company: ARENAFILM
Distribution company: FORTABIRA FILMS, GLOBE FILM COMPANY
Production: JULY 1997 –

PRINCIPAL CREDITS

Director: ROWAN WOODS
Producers: ROBERT CONNOLLY, JOHN MOYNAHAN
Screenwriter: STEPHEN SEWELL
Based on the play by: *The Boys*, WILLIAM SOMERVILLE DRAKAM

GOVERNMENT AGENCY INVESTMENT

Development: AFC
Production: SBS INDEPENDENT, FILM MOTION PARTNERSHIP

MARKETING

International distributor: ARIZMA FILMS

CAST

DAVID WENHAM, TONI COLLETTE, LYNETTE CURRAN, JOHN POLSON, JEANETTE CRONIN, ANNA LISE, ANTHONY HAYES

The Boys tells the story of Brett Spiegel's find sent hardship when returns to his family home after several years in gaol. Things have changed while Brett has been away: his brother Glen has moved out, youngest brother Steven is pregnant, girlfriend now lives with the family, and her mother Sandra has taken on a new lover. On his first day back, Brett sets off on restoring his own family order. In doing so, he reunites his brothers with horrific consequences.

HEAD ON

Production company: HEAD ON PRODUCTIONS PTY LTD
Production office: MELBOURNE
Production: 28/8 – 10/10/97
Location: MELBOURNE

PRINCIPAL CREDITS

Director: ANA KOKKINOS
Producer: JANE SCOTT
Screenwriter: ANDREW BOVELL, ANA KOKKINOS, MARK ROSENBERG
Director of photography: JAMES GRANT
Production designer: NICK DI PALCO
Costume designer: ANNA BORGHESI
Editor: JILL BILCOCK
Composer: PETER BEST
Sound designer: LLOYD CARNEY
Production manager: CHERIDANE BISHOP
Casting director: CHRIS MANN
Executive producer: PHIL JONES
Unit publicist: FRAN LANIGAN

GOVERNMENT AGENCY INVESTMENT

Finance: FILM FINANCE CORPORATION (FFC), FILM VICTORIA
Distribution: PALACE (AUSTRALIA & SOUTHERN STAR FILM SALES

CAST

ALEX DIMITRIADES, PAUL CAPSIS, WILLIAM ZABKA, JULIAN DARNER, MARIA MERCEDES, EUGENIA FONIERS, ALEX PAPPS

SYNOPSIS

Nineteen years old. When all Ana's energy and defiance, pain and joy is spent, she finds herself in a night of dancing, sex and drugs. Ana's running headlong into her own kind of freedom.

HURRAH

Production company: HURRAH PRODUCTIONS
Production office: MELBOURNE
Budget: $3.5M
Production: 23/8 – 3/10/97
Location: WHITEWATER, NSW

PRINCIPAL CREDITS

Director: FRANK SHIELDS
Producer: JUDIE MARLOW
Co-producer: JOHN WOLSTENHOLME
Executive producer: DAVID ROSE, LES LEHRER
Line producer: DAN EL SCHABE
Screenwriter: JOHN WOLSTENHOLME
Director of photography: NIKO MARTINETTI – ACS
Production designer: PAUL HOLT
Costume designer: ANNA SENTOS
Editor: BILL MURPHY
Composer: PETER BEST
Sound designer: DAVID LEE

PLANNING AND DEVELOPMENT

Storyline idea: JOHN MOSES

PRODUCTION CREW

Production manager: ELISA ARGENZIO
Production co-ordinator: ANNA MONTEAUX
Production secretary: ELEANOR PINCOTTS
Executive manager: MIKE ROTHING
Executive assistant: CATH LEE
Unit manager: LENNI AMMITZBOLL
Location scouts: PHILLIP TAYLOR
Production assistant: TREVOR BLAINEY
Insurer: HOLLAND INSURANCE
Completion guarantor: F.A.C.B
Legal services: FOSTER HARRIS
Travel: STAGE & SCREEN TRAVEL

CAMERA CREW

Focus puller: TRICH KEATING
Clapper loader: TOM BELLING
Camera assistant: CINEBAUGH
Key grip: NEIL MOORE
Grip: DUVEN PITKOVIC
Gaffer: LEE FRAZIER
Best boy: ANTM KERCHEVAL
Lighting equipment: FRAZ EX LIGHTING
Generator operator: ANDREW JEFFRIS

ON SET CREW

1st assistant director: BOB HOWARD
2nd assistant director: STEVE HARDMAN
Continuity: JULIE BATTES BRENNAN
Boom operator: GERRY NUCI/FIRA
Make-up/hair design: ANDREA CARTER
Make-up/hair: JENNIFER LAMPHEE
Special effects co-ordinator: PETER STUBBS
Stunt co-ordinator: WALLY DALTON
Safety supervisor: PETER CULPAN
Safety report: PETER CULPAN
Security: TEE MURRAY
Still photography: LISA TOMASETTI
Unit publicist: FRAN LANIGAN
Chilling: KEITH FISH, YVETTE SINI
Runners: JOCELYN MCCANON, MATTHEW SAVILLE, SANDE AUSTIN

ART DEPARTMENT

Art director: PHILLIP BOSEBOH
Art department co-ordinator: MARIAN LONG
Art department: DAN EL DWEN
Art department assistant: BERARD KEIJT
Set dressers: MARIEN MUSSETT, COLIN ROBERTSON
Standby props: BEN SAUER
Armourer: JOHN FOX

WARDROBE

Wardrobe buyer: CATHERINE HERNEEN
Standby wardrobe: KAREN FAETING

CONSTRUCTION DEPARTMENT

Scenic artist: COLIN HORCHAN
Construction manager: DIVIN FRANKS
Key carpenter: MIEB GRETSCHENKO
Carpenters: ANTHONY LAMONT, MATTHEW BOLGER, GILBERT HANSON

POST PRODUCTION

Post production manager: MAE BRYNN
Assistant editor: BRIDGY LANFRANCH
Laboratory: CINEVEX
Shooting stock: KODAK
Digital head projector: THE JOINERT
Length: 35MM
Gauge: 35MM

GOVERNMENT AGENCY INVESTMENT

Finance: FILM FINANCE CORPORATION (FFC)
Distribution: TOTAL FILM AND TELEVISION
MAYFAIR ENTERTAINMENT

CAST

MARTON CSOKAS, TUSHKA BERGEN

SYNOPSIS

Based on the novel *Hitler's End* by David Owen, it tells the story of Knoll who after the tragic death of his wife turns his back on everything and buys a house in the middle of nowhere. There he meets the mysterious John who reveals has not on his property and they begin a passionate affair.

IN THE WINTER DARK

Production company: R.B. FILMS
Distribution company: THE GEORGE FILM CO
Production: 25 AUGUST

PRINCIPAL CREDITS

Director: JAMES RIGBY
Producer: ROSEMARY BRIGHT
Line producer: BRONWIN PAM
Screenwriter: JAMES RIGBY, PETER RASMUSSEN
Based on the novel: IN THE WINTER DARK BY TIM WINTON
Director of photography: MARK MCGRATH
Production designer: NICHOLAS MCCALLUM
Costume designer: WENDY COOK
Editor: SIMEON AYNG

PRODUCTION CREW

Production manager: JIM WEINBERG, SAM THOMPSON
Location manager: MICHAEL DAVIS

ON-SET CREW

SFX photography: PHILLIP MOURIER
Unit publicist: GEORGIA LAKE, TONEY MAID

GOVERNMENT AGENCY INVESTMENT

Development: AUSTRALIAN FILM FINANCE CORPORATION, NEW SOUTH WALES FILM AND TELEVISION OFFICE, PREMIUM MOTION PARTNERSHIP

MARKETING

Internal and sales agent: SOUTHERN STAR

CAST

BRENDA BLETHYN (RUTH STUBBS), RAY BARRETT (MAURICE STUBBS), RICHARD ROXBURGH (MURRAY JACOB), MIRANDA OTTO (RONNIE)

SYNOPSIS

An intense psychological drama, *In the Winter Dark* is set in a secluded country valley where Maurice Stubbs and his wife Ida attempt to hold together a life long but fragile relationship, while Murray Jacob and Ronnie struggle to find love. As the pain from an unresolved tragedy thus starts to unspool from Maurice and Ida's past, Jacob and Ronnie are drawn into the elder couple's desperate attempts to stop their lives unravelling.

THE THIN RED LINE

Production company: PHOENIX PICTURES FOX 2000
Production: 23 JUNE–NOVEMBER 1997
Prod: DOUGLAS DUENSING
Distribution company: TWENTIETH CENTURY FOX

PRINCIPAL CREDITS

Director: TERRENCE MALICK
Producers: GRANT HILL, ROBERT GEISLER, JOHN ROBBERDEAU
Executive producer: GRANDE STEVENS JR
Line producer: GRANT HILL
Screenwriter: TERRENCE MALICK
Based on a novel by: THE THIN RED LINE BY JAMES JONES
Director of photography: JOHN TOLL
Editors: BILL WHITNER, LESLIE JONES
Production designer: JACK FISK
Costume designer: MARGOT WILSON

OTHER CREDITS

Production manager: VICKI FONTENELLE
Assistant director: SCOTT COOPER
Unit publicity: FIONA SEARSON, ODA

CAST

SEAN PENN, JOHN TRAVOLTA, JIM CAVIEZEL, ADRIEN BRODY, EDWARD NORTON, BEN CHAPLIN, JON CUSACK, WERNER HERZOG, BILL PULLMAN, JOHN SAVAGE, DARY DERMAN, GEORGE CLOONEY, MIKAMONI OTTO

SYNOPSIS

Based on James' sequel to *From Here to Eternity* the film depicts the experiences of military story in 1942 when the first division of the US Marine Corps attacked the beaches of Guadalcanal where Japanese troops had dug in. The thin red line represents the fine line between defeat and victory in the battle.

Features in Post-Production

AMY

Distribution company: BEYOND FILMS LTD (INTERNATIONAL), VILLAGE ROADSHOW LTD (AUSTRALIA AND NEW ZEALAND)
Production: 24/3 24/5/97

PRINCIPAL CREDITS

Director: NADIA TASS
Producers: NADIA TASS AND DAVID PARKER
Co-producer: PHIL JONES
Based on the original screenplay by: AMY BY DAVID FABIAN
Director of photography: DAVID PARKER
Production designer: JAN DUNN
Costume Supervisor: CHRISTINA PLITZER
Editor: BILL MURPHY
Composer: PHIL JUNG
Sound designer: DEAN GAWEN
Sound recordist: ANDREW RAMAGE

PRODUCTION CREW

Production manager: LESLEY PARKER
Production co-ordinator: TRISH FOREMAN
Producer's assistant: JINNE HAMILTON
Production secretary: COLETTE BIBBELL
Location manager: NEIL MCCART (SPARKS)
Unit manager: LEIGH AMMITZBOLL
Unit secretary: PETER BIEKEMAN
Production runner: JONATHAN RASHWINTER
Production accountant: NADEEN KNIGHTOTT
Insurer: TONY LEONARD
AON RISK SERVICES
Completion guarantor: ADRIENNE READ
Legal services: BAYEE MENZIES, RUTH WARREN

CAMERA CREW

Camera operator: DAVID WILLIAMSON
Focus puller: WARWICK FIELD
Clapper loader: JUDE LEVATT
Key grip: RICHARD ALLARDICE
Grip: PETER STONNLEY
Assistant grip: MARIN JOHNSON
Gaffer: IAN DEWHURST
Best boy: LEX MAREN
3rd electric: MICHAEL HUGHES
4th electric: CHRIS DEWHURST

ON SET CREW

1st assistant director: BOB DENNERSON
2nd assistant director: CHRISTIAN ROBINSON
3rd assistant director: IAN PIGNET
Director's assistant: CEEA FROST
Continuity: JO WEEKS
Video split operator: PIN WINCER
Boom operator: TONY DENNISON
Make-up: AMANDA ROWBOTTOM

...and suddenly, overnight, the olive
shot to stardom...
and never looked back.

ambience post design
phone [illegible] fax 61 3 9906 7143
email [illegible]@ambiencedesign.com.au

inproduction

Production Survey

continued

Hair designer: ZILIHA STANIN
Special effects supervisor: PETER STUBBS
Stunts co-ordinator: ZEV ELETKER OU
Safety supervisor: TOM COUTRAINE
Unit nurse: TILI GREEN
Still photography: SHIRI WATERS
Unit publicist: SARAH FINNEY
Caterer: JENNIE SETUBBY
Caterer's assistant: TERAHN MORRIS
Tutor/chaperone: MARILI GRAY

ART DEPARTMENT

Art Director: HUGH BATEUL
Art department co-ordinator: CHRISTINA NORMAN
Set decorators: LISA THOMPSON, NIC HUNNIER
Set dresser: DAN EL MAPIA MIRANDA
Standby painter: HARRY ZETTEL
Art department assistant: JAMES PARKER
Graphic artist: JANE MURPHY
Draftsperson: STEVEN WHYNO

WARDROBE

Costume assistant: BLOOM DEVEREAUX
Standby wardrobe: MARIE STRAWL
Costumier: ALISON FOWLER
Assistant wardrobe: DENISE PETROVIC

CONSTRUCTION DEPARTMENT

Scenic artist: JOHN HARATZIS
Construction manager: BRENDAN MULLEN

POST-PRODUCTION

Post-production supervisor: DAVID BURRELL
Assistant editor: DAVID BURRELL
Editing assistant: ROUNELLE OSULACK
Sound editor: PAUL HUNTINGFORD
Foley artist: PAUL HUNTINGFORD
Music supervisor: CHRIS GOUDU
MARK MUSH
Laboratory: CINLEX
Laboratory liaison: IAN ANDERSON
Colourist: NOISY PICTURES
Titleing: COMLLYL POST
GOVERNMENT AGENCY INVESTMENT
Location: AUSTRALIAN
FILM COMMISSION COMMERCIAL
TELEVISION PRODUCE ON FUND

MARKETING

International sales agent: BEYOND FILMS LIMITED
Domestic distributor: VICLARE ROADSHOW LIMITED
Network Pre-sale: NINE NETWORK

CAST

RACHEL GRIFFITHS (TANYA) ALAHA DE BIRMA (AMY) BEN MENDELSOHN (REMBRE) NICK BARKER (WILL) KERRY ARMSTRONG (SARAH) JEREMY THATTLE (ZAK) WILLIAM ZALKA (FIRE) SULLIVAN SEARLETTIN (WAYNE) TOMMY NELSON (LUKE) MARY WARD (MRS MULLINS) SUE PORTER (ANNY)

Amy is an eight year old girl who runs only hear music and communicates by singing

THE ALI WAY

(90 MINS)

Production company: GLEN CITY FILM FESTIVAL, NEWCASTLE
Production: 13 – 18 JULY

PRINCIPAL CREDITS

Director: ROBERT ALCOCK
Associate producer: DION LEGGHAM
Scriptwriter: JAMES LEONI
Production manager: TAMARA MILLER

DEAD LETTER OFFICE

Production company: ABBEST SERVICES FILM PRODUCTIONS PTY LTD
Production: ALHL JUNE 1997

PRINCIPAL CREDITS

Director: JOHN RUANE
Producers: DUBHE PATLINCE DEBORAH COX
Executive producer: SYLVI VIZARD
ANDREW KNIRHY
Scriptwriter: DEBORAH COX
Director of photography: ELLERY RYAN
Production designer: CHRIS KENNEDY

Costume designer: KERRI MAZZOTTICO
Editor: DENNIS HAMAZUH
Composer: ROHEN MASON
Sound recordist: LUBEN CARDICK

PLANNING AND DEVELOPMENT

Researchers/script consultants: MILISHA MORRIS RICHARD LOWENSTEIN MICHAEL BURRIDGE JOHN RUANE
Casting: ELLY BRADBURY
Location scouting: KRISTIN DIAZ

PRODUCTION CREW

Production manager: RAE HENNESSY
Production co-ordinator: SARAH REVELINS
Production secretary: JANE BLAIR
Location manager: STELLHIS BRETT
Unit manager: MICHAEL BARNES
Production accountant: MARGIE CARTER
Accounts assistant: CHRIS QUELLE
Insurer: H.W. WOOD AUSTRALIA PTY LTD
Completion guarantor: FACB

CAMERA CREW

Camera operator: ROB MURRAY
Focus puller: TRISH KEANE
Clapper loader: ANDREW JENKINS
Gaffer: RODY TIMOTHY
Best boy: CHRIS SHANAHAN
2nd assistant: ADAM KENDERVAL

GRIP CREW

1st assistant director: MONICA PEARHL
2nd assistant director: MIRIAM READY
3rd assistant director: LINA FERRI
Boom operator: MALCOLM HUGHES
Continuity: ANNE HEREFORD
Make-up: STEPHANIE LARMAN
Make-up assistant: LIZ HARPER
Caterer: SWEET SENSATION
Still photography: LISA THOMASETTI
Unit publicist: FRAN LANGAN

ART DEPARTMENT

Art director: ALLISON PYE
Art department co-ordinator: LUCY SHARPE
Set decorator: GEORGE NA CAMPBELL
Standby painter: DEAN SULLIVAN
Dresser: TAM WEIR
Draftsperson: SUSAN ROBERTS

WARDROBE

Costume supervisor: KERYN BRANDH
Costume standby: KELLE FOULMAN

CONSTRUCTION DEPARTMENT

Construction manager: BRENDAN MULLINS
Carpenters: STEPHANIE CHRISTIMMS
CRAIG JACKS
Labourer: PETER SLAVICH
Scenic painters: BEN RESCH ANDREW SHITT
BUSHLAND ROMAN SUITY

POST-PRODUCTION

Sound post production: SOUNDFIRMA
Laboratory: NEVER
Telecine transfer: AAV AUSTRALIA
Safety Negative: NEW GENERATION SOUNDS

GOVERNMENT AGENCY INVESTMENT

Development: FILM VICTORIA FFC

CAST

MIRANDA OTTO (ALICE) GEORGE DELHOYE (FRANK) GEORGINA NA DU (MARIE) NICHOLAS BELL (KELVIN) STEPHANIE BRIGHAM (PETER) JANE HALL (HEATHER) MARK WILSON (YOUTH) JEREMY DOWD (LIZZY) GUILLERMO ULIBA (LUIJA) FRANKIE MORSTINI (VINCENT) VANESSA SYERLE (CARMEN)

The Dead Letter Office is a group of small mysteries hidden in the bowels of the Melbourne Mail Centre. The letters and packets lining its walls are wrongly addressed or mistakenly posted and most likely will never reach their destinations. This conglomeration of lies and duplicitous is also a sorting house for every kind of human frailty – letters of love lost, good and long gone – but the hope of the postal workers that Frank Lobiez, officer in charge, refuses to take up. That he can fill Alice Walsh's names into his pile and embrace in them her own misdirected quest for happiness

DOOM RUNNERS

Production company: MILLENIUM PICTURES
Production co-ordinator: MAX STUDIOS
Product on: 2 JUNE – 23 JULY

PRINCIPAL CREDITS

Director: BRENDAN MAHER
Producer: POSIE GRAEME EVANS
Line producer: PEDRO STAPLETON
Director of photography: STEEL ARNOLD
Production designer: DAVID MCKAY
Art director: SAM RICHARD
Production manager: PERRY STAPLETON

SYNOPSIS:

An action adventure drama set in a post-apocalyptic environment, that follows a group of four kids as they trek across their savage world in search of a better life

JUSTICE

Production company: WEST COAST PICTURES
Distribution company: NEWS CORP
Budget: $1.22m
Pre-production: 1/4 – 4/6/97
Production: 5/5 15/6/97
Post production: 16/6 12/9/97

PRINCIPAL CREDITS

Director: BEN ELLIOTT
Producer: BEN RIDGET
Line producer: DUNE BETTS
Executive producer: LARRY HERSCH
Associate producers: RYAN HIGHSON
KELLYN MUNRO STUART MCCRACKEN
Based on the original screenplay: JUSTIN BY BEN HOGLE
Director of photography: ALEX MCPHIE
Production designer: CLAYTON JAUNSEY
Costume Designer: LISA GALEA
Editor: LAWRENCE SYLVESTER
Sound recordist: SCOTT MONTGOMERY

PLANNING AND DEVELOPMENT

Casting: STEVEL TURNBULL
Casting consultants: ANNE MURTAGH
MONKS & ASSOCIATES
Extras casting: JUNIE CONLIN
Budgeting by: DIXIE BETTS

PRODUCTION CREW

Production manager: DIXIE BETTS
Production co-ordinator: LIZ JANNEY
JENNY COHEN
Location manager: TIM BURKE
Production assistants: LISA SMITH
Insurance: HW WOOD AUSTRALIA PTY LTD
Completion guarantee: FIRST AUSTRALIAN COMMERCIAL CO

CAMERA CREW

Camera operator: ALEX MCPHIE
Focus puller: TIBETTE CHRISTINE
Clapper loader: SEAN MCLEHAN
Camera assistant: DAVID MCMILLAN
Key grip: BARRY HANSEN
Gaffer: TEX NEROSSAHES
Best boy: CRAIG TOWN

GRIP CREW

1st assistant director: MICHAEL FARAMDA
Continuity: JAN PLANCHE
Make-up: LESLEY ROUVRAY
Hairdresser: LESLEY ROUVRAY
Sound recordist: PETER WEST
Safety officer: PETER WEST

ART DEPARTMENT

Art director: CLAYTON JAUNSEY
Art department co-ordinator: DEBBIE TAYLOR
Art department runner: SAM HIGGS
Set dresser: DEBBIE TABLER
Prop buyer: BETH SARSWOOD
Standby prop: KEEN SEXTON

WARDROBE

Wardrobe supervisor: LISA GALEA
Standby wardrobe: CHRISTINE LYNCH
Wardrobe assistant: ABBE WILSON

POST PRODUCTION (FILM AND/OR VIDEO)

Post production supervisor: LAWRENCE SYLVESTER

GOVERNMENT AGENCY INVESTMENT

Production: SYDNEY WEST FFC

MARKETING

International sales agent/distributor: AUGUST ENTERTAINMENT

CAST

MARCUS GRAHAM (BOBBY LEWIS)
KIRRIE ARMSTRONG (ANNIE MARTIN)

Justice is an angst-ridden story of hope and inspiration. Set against the background of the city slums on Hinkahoku, the film is framed for the murder of a female internet affair officer. In order to prove his innocence he must first fight and conquer his personal demons before he is able to challenge the legal system and represent himself in order to find the truth and bring the guilty to justice

OSCAR AND LUCINDA

Production company: DAVEON FILMS
Distribution company: FOX SEARCHLIGHT
Pre-production: JUNE 1996 AUGUST 1996
Production: SEPTEMBER 1996 DECEMBER 1996
Post-production: JANUARY 1997 – JULY 1997
Budget: $7.8 MILLION

PRINCIPAL CREDITS

Director: GILLIAN ARMSTRONG
Producers: RICHARD DALLIER TIMOTHY WHITE
Scriptwriter: LAURA JONES
Based on the novel: OSCAR AND LUCINDA BY PETER CAREY
Director of photography: GEOFFREY SIMPSON
Production designer: LUCIANA ARRIGHI
Costume designer: JANET PATTERSON
Editor: NICHOLAS BEAUMAN
Composer: THOMAS NEWMAN
Sound designer: ANDREW PLAIN
Sound mixer: BILL OSMO

PLANNING AND DEVELOPMENT

Casting director: JACKIE QUINTER
Aboriginal casting: TRACY WALSH
Also casting consultant: DEBBIE WALKER
Crowd casting (UK): VICTORIA CANNELL
Voice casting (UK): BRENDAN DRINNIGAN FOR LIPS INK
Dialogue coach: VICKIE MIELEWSKA
Cast coach: RON KEMKER
Storyboard artist: NEIL DI FALCO

PRODUCTION CREW

Production manager: SUE WILD
Production supervisor (UK): KATIE SEIBES
Production co-ordinator: VANESSA BROWN
PAUL RANFORD
Production co-ordinator (UK): DERYN STAFFORD
Assistant production co-ordinator: JOAN THOMASON
Production assistants: MERYNE JAMESTIN
Production assistant: MEI FLANAGAN
Production assistant (UK): ALISON DEVELI
Director's assistant: CLANCY MCDOWELL
Asst director to M. Fennes: BECKY VEDULIGH
Location manager: PETER LAWLESS
Location assistant: ANTONE DENNE
Location manager (UK): ANDREW MOULE
GORDON ANDREW HILL
Unit manager: WILL MATTHEWS
Unit co-ordinator (UK): BETH ELAIN
Unit assistants: PETER KOCICEK, CLEM RAIBACK ALISON MEEK GRAHAM LE BRETHIN ERIC DUNNE NEIL FAULKNER, JIM DAVISON
Production assistants: SIMONE D HALLIGAN JONATHAN YEE
Production runner: DAMIEN ELLERINGTON
Production runner (UK): KAN KAN LAWSON
Floor runner (UK): JOHN HIGGINS
Production accountant: JILL STILLIE
Assistant accountant: SUL COTTINS
Accounts assistant: STUART MCPHEE
Production accountants (UK): RAHNEL JAMES
Assistant accountant (UK): SARAH KAIL
Unit nurse on consultant: HELEN WATTS
Accounting: MONEYSENSE SERVICES
Insurance: ALIN ENTERTAINMENT
REX SLAVIKES
Completion guarantor: FILM FINANCES INC.
Laurence ADDLEHOE READ
Legal representation: TRESS COCKS & MADDEN
Legal representation (UK): CAMPBELL HOOPER
Travel & accommodation: SHOWTRAVEL, INTERNET TRAVEL

CAMERA CREW

Additional photography: RUSSELL HOYD
ACS
Camera operator: MARK SPICER ACS
Focus puller: SALLY ECCLESTON
Clapper loader: BLUE HAINES
Clapper-loader/2nd focus puller (UK): NICK WATT
Clapper loader (UK): RACHEL MACGREGOR
Camera grip (UK): GARY ROMANOL
Video/film operator: DANIEL PERRY
Steadicam operator: IAN MCMILLAN
Steadicam 2nd assistant photography (UK): NOEL KUCUN
Steadicam operator (UK): JOHN WARD
Underwater & fish unit DOP: NICK HUNTLEY
Underwater & 2nd unit camera assistant: CAMPBELL DRUMMOND
2nd unit camera operator: MARK SINCER ACS
Key grip: RAY BROWN
Grip: AARON WALKER STEVE WILLIS MARTIN FARRUGIA SAM NEWMAN
Gaffer: PETER RUSHBY
Best boy: IAN MATHESON
Best boy grip: JOHN BOND
Electricians: GOLD ALLEN BEN STELL MICHAEL FORELLI
Gaffer (UK): TERRY EDLAND
Best boy (UK): ASHLEY PALIN
Electrician (UK): PAUL KLIMI MARK EVANS CHRIS BAILLY
Generator operator: DANNY YOUSEF

ON-HEY CREW

1st assistant director: MARK TURNBULL
2nd assistant director: JANE GRIFFIN
2nd second assistant director: JOHN MARTIN
3rd assistant director: NICK ROY
1st assistant director (UK): MARK EGERTON
2nd assistant director (UK): CLARE AWBRY
3rd assistant director (UK): CAILAR CAMPBELL
Script supervisor: VICTORIA SULLIVAN
Boom operator: GERRY NOLITINA
Sound assistant/2nd boom operator: NICOLE LAZAROFF
2nd Boom operator (UK): BRA LEY KENDRICK
Hair and Make-up Design: PETER DWEN
Key make-up artist: KRISTEN VEYSEY
Hair supervisor: CHERYL WILLIAMS
Make-up assistant: REC TAYLOR
Make-up/hair assistants (UK): NUEA RAE PAUL GOOCH
Special fx supervisor: STEVE COURTLEY
Special fx technician: JIM MCFARTER
DAVID YOUNG
Special fx co-ordinator: JENNIFER O CONNELL
Special fx technicians: TAJ TOLBOROVE HERMAN BRUN RODNEY BURKE SHANE MURPHY PETER ARMSTRONG BRIAN PEARCE BRIAN BLUMER KIM HUDGE
Special fx assistants: KERON O CONNELL, DYLAN TIWALN
Special fx/ve master: BILL COLLINGSBURN
Rigging fx crew: WAYNE SMITH GILL TIWANEK, MIKE HINSHAW GRAEME CROSSKILL
Special fx co-ordinator (UK): JOSS WILLIAMS
Wire man (UK): BOB WLENHER
Barge man: ALLEN HAY
Stunt co-ordinator: RODNY MCDONALD
Stunt co-ordinator (UK): GRAEME CROWTHER
Stand-in for Mr Fiennes: SEBASTIAN HINKS
Stand-in for Ms Blanchett: CHARMA NE ASHLEY
Unit nurse: PATSY BUCHAN
Unit nurse (UK): CAROLINE QUINTER
Gambling consultant (UK): MARTEN JORDAN
Beat master: PAL NASH
Beat master (UK): TONY TURNER – ANGUS MARINE
Unit publicity: RLA FRANKS MEDIA
Unit photographer: PHILIP LE MESURIER
Unit publicity (UK): CHARLOTTE KEEBLE
Unit photographer (UK): STEPHEN F. MORLEY
Catering: JOHNNIE FATTOUL

ART DEPARTMENT

Art Director: TIM NUNSEY
JOHN WHEROVE
Art director (UK): JOHN RALPH, PAUL GIBARDANI
Assistant art director: JACINTA LEONI
TONY WILLIAMS
Art department co-ordinator: ANNE GLEDHOW
Art department runner: DEAN SKOLOVSKY
Art department runners (UK): CANDIDA LLOYD ALEXANDRA WALKER
Art department assistants: ALICE LEDGE, INGRID WEID
Set decorator: SALLY CAMPBELL
Set dressers: BRIAN EDMONDS TERRY ROBERTS SABRE WINGATE
Assistant set dresser (UK): PHILIPPA HART
Graphic artist/draftsman: HELEN BAUMANN
Property master: BRUCE SYKES

BACK ISSUES A Guide to What's in Stock

SEE TEAR-OUT SUBSCRIPTION FORM TO ORDER

Number 1 (January 1974) David Williamson, Ray Harryhausen, Peter Weir, Antony I. Ginnane, Gillian Armstrong, Ken G. Hall, *The Cars that Ate Paris*. **Number 2 (April 1974)** Censorship, Frank Moorhouse, Nicolas Roeg, Sandy Harbutt, Film under Allende, Between the Wars, *Alvin Purple*. **Number 3 (July 1974)** Richard Brennan, John Papadopoulos, Willis O'Brien, William Friedkin, The True Story of Eskimo Nell. **Number 4 (December 1974)** Bill Shepherd, Cliff Green, Werner Herzog, Between Wars, Petersen, A Salute to the Great MacArthy. **Number 5 (March–April 1975)** Albie Thoms on surf movies, Charles Chauvel filmography, Ross Wood, Byron Haskin, [illegible] *Inn of the Damned*. **Number 6** SOLD OUT **Number 7** SOLD OUT **Number 8 (March–April 1976)** [illegible] Lovell, [illegible], Sydney Pollack, Pier Paolo Pasolini, Phil Adams, Don McAlpine, *Don's Party*. **Number 9 (June–July 1976)** Milos Forman, [illegible] *The Devil's Playground*. **Number 10 (Sept–Oct 1976)** Roger [illegible], Philippe Mora, Krzysztof Zanussi, [illegible] gay cinema. **Number 11 (January 1977)** [illegible] Samuel Z. Arkoff, [illegible] *The Picture Show Man*. **Number 12 (April 1977)** Ken Loach, Tom Haydon, Donald Sutherland, [illegible] *Days of Hope*, *The Getting of Wisdom*. **Number 13 (July 1977)** Louis Malle, Paul Cox, [illegible] Peter Sykes, Bernardo Bertolucci, [illegible] **Number 14 (October 1977)** Phil Noyce, Matt Carroll, Eric Rohmer, [illegible] John Heyer, *Luke's Kingdom*, *The Last Wave*, *Blue Fire Lady*. **Number 15 (January 1978)** Tom Cowan, Truffaut, [illegible] Stephen Wallace, the Taviani brothers, Sri Lankan cinema, *The Chant of Jimmie Blacksmith*. **Number 16 (April–June 1978)** [illegible] John Duigan, Steven Spielberg, [illegible] Swedish cinema, *Dawn!*, *Patrick*. **Number 17 (Aug–Sept 1978)** Bill Bain, Isabelle Huppert, [illegible] Polish cinema, *Newsfront*, [illegible] **Number 18 (Oct–Nov 1978)** [illegible] Sonia Borg, [illegible] *Cathy's Child*. **Number 19 (Jan–Feb 1979)** [illegible] Stanley Hawes, [illegible] sponsored documentaries, [illegible] **Number 20 (March–April 1979)** Ken Cameron, Claude Lelouch, Jim Sharman, French film, *My Brilliant Career*. **Number 21 (May–June 1979)** Vietnam on Film, [illegible] *Mad Max*, *Snapshot*, [illegible] **Number 22 (July–Aug 1979)** [illegible] **Number 23** SOLD OUT **Number 24 (Dec–Jan 1980)** Brian Trenchard-Smith, [illegible] Holmes, Arthur Hiller, Jerzy Toeplitz, [illegible] *Harlequin*. **Number 25 (Feb–March 1980)** [illegible] *Chain Reaction*, *Stir*. **Number 26 (April–May 1980)** Charles H. Joffe, Jerome Heyman, Malcolm Smith, Australian nationalism, Japanese cinema, Peter Weir, *Water Under the Bridge*. **Number 27 (June–July 1980)** Randal Kleiser, Peter Yeldham, Donald Richie, [illegible] NZ film industry, *Grendel Grendel Grendel*. **Number 28 (Aug–Sept 1980)** [illegible] Diane Kurys, [illegible] John O'Shea, Bruce Beresford, *Bad Timing*, *Roadgames*. **Number 29 (Oct–Nov 1980)** Bob Ellis, [illegible] Edward Woodward, [illegible] Stephen Wallace, [illegible] *The Last Outlaw*. **Number 30 (Dec 1980–Jan 1981)** [illegible] Canadian supplement, [illegible] *Blood Money*. **Number 31 (March–April 1981)** Bryan Brown, [illegible] *Fatty Finn*, [illegible] **Number 32 (May–June 1981)** [illegible] David Williamson, [illegible] Cuban cinema, [illegible] **Number 33 (June–July 1981)** John Duigan, the new tax concessions, [illegible] Edward Fox, *Gallipoli*, [illegible] **Numbers 34 and 35** SOLD OUT **Number 36 (February 1982)** [illegible] Kearney, Sonia Hofmann, Michael Rubbo, [illegible] *Heatwave*, [illegible] *The Man from Snowy River*. **Number 37 (April 1982)** Stephen MacLean, [illegible] Peter [illegible] *Monkey Grip*. **Number 38 (June 1982)** Geoff Burrowes, George Miller, James Ivory, Phil Noyce, Joan Fontaine, [illegible] **Number 39 (August 1982)** [illegible] Derek Granger, Norwegian cinema, National Film [illegible] *We of the Never Never*. **Number 40 (October 1982)** Henri Safran, Michael [illegible] Hughes, Ray Barrett, [illegible] **Number 41 (December 1982)** [illegible] **Number 42 (March 1983)** Mel Gibson, [illegible] **Number 43 (May–June 1983)** Sydney Pollack, Denny Lawrence, [illegible] Cliff [illegible] *Careful He Might Hear You*. **Number 44–45 (April 1984)** David Stevens, Simon Wincer, Susan Lambert, [illegible] history of Cinema Papers, *Street Kids*. **Number 46 (July 1984)** Paul Cox, Russell Mulcahy, Alan J. Pakula, Robert Duvall, Jeremy Irons, *Eureka Stockade*, *Waterfront*, *The Boy in the Bush*, *A Woman Suffers*, *Street Hero*. **Number 47 (August 1984)** Richard Lowenstein, [illegible] Hugh Hudson, *Robbery Under Arms*. **Number 48 (Oct–Nov 1984)** [illegible] **Number 49 (December 1984)** [illegible] **Number 50 (Feb–March 1985)** Stephen [illegible] **Number 51 (May 1985)** [illegible] **Number 52 (July 1985)** [illegible] **Number 53 (September 1985)** Bryan Brown, Nicolas Roeg, [illegible] **Number 54 (November 1985)** Graeme Clifford, [illegible] **Number 55 (January 1986)** [illegible] Brian Thompson, [illegible] **Number 56 (March 1986)** [illegible] Dennis O'Rourke, Brian Trenchard-Smith, [illegible] **Number 57** SOLD OUT **Number 58 (July 1986)** [illegible] Orson Welles, [illegible] *The Fringe Dwellers*, [illegible] **Number 59 (September 1986)** Robert Altman, [illegible] Agnes Varda, [illegible] AFI Awards, [illegible] **Number 60 (November 1986)** [illegible] Franco Zeffirelli, [illegible] Bill Bennett, [illegible] **Number 61 (January 1987)** Alex Cox, Roman Polanski, [illegible] Martin Armiger, [illegible] South Australia, [illegible] **Number 62 (March 1987)** [illegible] *The Story of the Kelly Gang*. **Number 63 (May 1987)** Gillian Armstrong, [illegible] **Number 64 (July 1987)** [illegible] Mel Gibson, [illegible] **Number 65 (September 1987)** Angela Carter, [illegible] Derek Jarman, [illegible] Gustav Hasford, AFI Awards, [illegible] **Number 66 (November 1987)** Australian [illegible] James Bond part 1, [illegible] *New World*, *The Navigator*, *Who's That Girl*. **Number 67 (January 1988)** John Duigan, James Bond part 2, George Miller, Jim Jarmusch, [illegible] 70mm [illegible] *The Year My Voice Broke*, *Send A Gorilla*. **Number 68 (March 1988)** Martha Ansara, [illegible] *Ghosts Of The Civil Dead*, [illegible] **Number 69 (May 1988)** Sex, death and family films, [illegible] Vincent Ward, [illegible] **Number 70 (November 1988)** [illegible] Gillian Armstrong, Fred Schepisi, [illegible] John Waters, Al Clark, [illegible] **Number 71 (January 1989)** [illegible] David Cronenberg, 1988 [illegible] *The Last Temptation of Christ*, [illegible] **Number 72 (March 1989)** [illegible] **Number 73 (May 1989)** Cannes 89, *Dead Calm*, [illegible] **Number 74 (July 1989)** [illegible] **Number 75 (September 1989)** [illegible] Martin Scorsese, [illegible] **Number 76 (November 1989)** [illegible] Terry Hayes, *Bangkok Hilton*, [illegible] **Number 77 (January 1990)** [illegible] **Number 78 (March 1990)** [illegible] Ray Argall, [illegible] **Number 79** SOLD OUT **Number 80 (August 1990)** Cannes [illegible] **Number 81 (December 1990)** [illegible] Jane Campion, *An Angel At My Table*, Martin Scorsese and *Goodfellas*, [illegible] **Number 82 (March 1991)** *The Godfather Part III*, [illegible] *Reversal of Fortune*, [illegible] **Number 83 (May 1991)** [illegible] Gillian Armstrong, [illegible] **Number 84 (August 1991)** James Cameron and *Terminator 2*, [illegible] **Number 85 (November 1991)** [illegible] **Number 86 (January 1992)** [illegible] HDTV [illegible] **Number 87 (March 1992)** [illegible] Steven Spielberg, [illegible] **Number 88 (May–June 1992)** *Strictly Ballroom*, [illegible] **Number 89 (August 1992)** Cannes 92, David Lynch, [illegible] **Number 90 (October 1992)** *The Last Days of Chez Nous*, [illegible] Stephan Elliott, *Frauds*, [illegible] **Number 91 (January 1993)** [illegible] **Number 92 (April 1993)** [illegible] George Miller and *Lorenzo's Oil*, [illegible] **Number 93 (May 1993)** Jane Campion and *The Piano*, Laurie McInnes and *Broken Highway*, Tracey Moffatt and *Bedevil*, Lightworks and Avid, Australia's first films, part 3. **Number 94 (August 1993)** Cannes '93, Steve Buscemi on *Reservoir Dogs*, Paul Cox, Michael Jenkins *The Heartbreak Kid*, [illegible] Australia's first films part 4. **Number 95 (October 1993)** [illegible] *Memoirs & Dreams*, [illegible] *The Custodian*, [illegible] Tom Zubrycki, John Hughes, Australia's first films, part 5. **Number 96 (December 1993)** [illegible] Queensland [illegible] Donald Crombie, [illegible] Australia's first films part 6. **Number 97–98 (April 1994)** 20th anniversary [illegible] New Zealand supplement, [illegible] *Lightning Jack*, [illegible] **Number 99 (June 1994)** Krzysztof Kieslowski, [illegible] cinematography supplement, [illegible] Pauline Chan and *Traps*, Australia's first films Part 8. **Number 100 (August 1994)** [illegible] **Number 101 (October 1994)** [illegible] **Number 102 (December 1994)** [illegible] *Back of Beyond*, [illegible] Lindsay Anderson, [illegible] AFC supplement, *Spider & Rose*, Australia's first films Part 10. **Number 103 (March 1995)** [illegible] Gillian Armstrong, [illegible] **Number 104 (June 1995)** [illegible] Australia's First Films Part 12. **Number 105 (August 1995)** [illegible] **Number 106 (October 1995)** [illegible] **Number 107 (December 1995)** [illegible] **Number 108 (February 1996)** [illegible] the Top 100 Australian films, Nicole Kidman [illegible] **Number 109 (April 1996)** [illegible] **Number 110 (June 1996)** [illegible] **Number 111 (August 1996)** Scott Hicks and *Shine*, [illegible] **Number 112 (October 1996)** [illegible] **Number 113 (December 1996)** [illegible] *The Frighteners*, SPAA [illegible] **Number 114 (February 1997)** Baz Luhrmann's *William Shakespeare's Romeo and Juliet*, [illegible] SPAA, [illegible] **Number 115 (April 1997)** John Seale and *The English Patient*, [illegible] *The Castle*, [illegible] **Number 116 (May 1997)** Cannes '97, [illegible] Samantha Lang's *The Well*, [illegible] Phillip Noyce and *The Saint*, *Heaven's Burning*. **Number 117 (June 1997)** Robert A. Harris and James C. Katz [illegible] **Number 118 (July 1997)** [illegible] Frans Vandenburg and Ken Sallows, Low budget independent filmmaking, [illegible] **Number 119 (August 1997)** Ben Mendelsohn, [illegible] Cannes 50th International Film Festival, Is Cinema Dead?, Gregor Nicholas, *Broken English*.

inproduction

Production Survey

continued

Assistant property master: Dave Crowe
Props buyer/dressers: Peter Foster, Abbadilla Lockhart
Props maker: Dick Wright
Assistant props makers: Piler Owens, Mark Powell, Tim Ashwin Lehmann
Standby props: Dean Sullivan
Ass stant standby p ops: John Kenneth
Prop s buyer (UK): Thelma Edwards
Assistant property buyer (UK): Katherine Hooker
Prop maker (UK): Arthur Wicks
Draftsperson (UK): Earl Tomkins
Chargehand standby (UK): Mark Fagin
Chargehand dressing p ops (UK): Mike McNeil
Dressing props (UK): Anlin o Muner
Standby propman (UK): Shirk McConvel
Prop sceneman (UK): Slan Cash
Armourer: Kim Jones

Wardrobe

Costume designer ass stant: Michael O'Connor
Wa drobe supervisor: Jann Johnston
Standby wardrobe: Heather Leigh
Wardrobe assistants: Amanda Craze, Carolyn Wells
Cutter: Sherll P ington
Costume construct on: Jud th Meschke
Nich Gotting, Ghnel hlh Blew tt
Costume dec gn ass stant (UK): Dhbbu Scott
Wardrobe supervisor (UK): Marion Weise
Ward rbe mist ess (UK): Jhne Peth h
Wardrobe mistr ess (UK): Nichl Egerton
Wa ll rdrobe ass stant (UK): John Nev n

Animals

Horse master: Graeme Ware
Horse wrangl s: Kristen Federsen, Gnhemh Ware Jnh-R ll Davis

Construction Department

Scenic art st: Marlin Brunhbs
Scenic art st, glass chuch: Michael D Kanh
Construction manager: Ghhs Hilton
Const uct on foremen: Mhrk Jones, Jeremi Sparks
Leading hands: Bruch Fletcher, Eugenh Lang, Dhnnl Bunnett
Hand carpenter: Mhlh Ridcoffe
Carpenters: Steyh Toth, Bgenthn Mullen, Sean Ahhin, Bhn Tonner, Bill Dartnell, Pht Carb
Props carpenter: Stave Leelh
Stee wo ker foremen: Whynh Porlhs
Steelwo ker: Jand rg ssand, Pethi Parel
Stee wo kers: Mark Stine, Rodney Nash, Robert Andos, Dhlit Kohn, Ben Blahe-andoer, Steve Rhs, Robhl Cambehll, M ke Vin Dousen, Peter Ekion, Allan Smith, Chris Axelsen, Rob Young
Welder assistants: Dhv e Rogers, Ron Dhan, Scott Mhcnussen
Construction assistants: Dhlor Fhvelcic, Ben Filey, Bhrit D hbert, Dblane o Murrhl
Construct on painters: B ll Groges, M ck Owens
Set f nishers: Mhtt Connors, Johnny Sella, Ian Mhichant, Aiden Boilefyle, B ush hand: Johnnh Tan
Greens: Bregg Thomas
Greens assistants: Ahgue McDonhld, Adrhinnh Deul
Const uct on manager (UK): John Hedghs
Supervising carpenter (UK): Rochs Well h
Supervis ng st ssist ant (UK): Mlchhl Guyett
Standby carpenter (UK): R chhrd Jones
Standby painter (UK): J mh Eoh
Standby stagehand (UK): Alan Tumus
Standby r igger (UK): Alan Fhnez

Post-production

Post-production supervisor: Catherine Knapman
Post assistant edi tors: Sam Petty, John Lee
Dialogue ed tors: Lhsl Villa, Whynh Fashley
Dialogue assistants: Sehal Josh, Jhnny T Ward
Ex editor: Janh Patterson
Ex assistant: Nanh Mukai
Atmos ed tor: Antony Gral
Atmos assistant: Nich Shesl n
Edi tg assistant (UK): Rob Ireland
Foley artist: John Simpson
Ka- sound op erators: Geth N Cheath, Martin Orw n
Mixing ed tor: B ll Bernstein
Mixing stoning m xer: Shawh Murphy, Tom W nhlhw
Music mixer: Tom W nhlhw
Orchestrator: Thomas Pasal ph
Music contractor: Lisl h Morrill
Music preparation: Julhh Bratoll ubsl
Music rmnsultant: Bo gdre Rhoh
Music ll consultant (Aust): Christine Wolfhlh
Music recorded at: Villagh Recorhh
Paramount Scoring Stagh
Music mixed at: Villagh Rhcorhh
Digital imaging & optical effects: Dhlm Services
Digital effects manager: Roberty Sandeman
Optical effects manager: Rohh Cowland
Creative director: Petrh Doyle
Dig tal artist: Elizabeth Carlon
Effects make-up/ar ist: Ken Phelan
Scanning & record ng supervisor: Anthor Simon
Scanning ope ator: John Pope
Title design: Bel nhh Rh nhetts
Titles & shooting: Dhl cal & Graphic
Lab ratory & mixing facility: Atlas Australh
Laboratory ope ator: Bhn Russell
Pos conforma: Kadhn Psaltis
Negative cutting: Kehl Ferguson, Mhrgaret Rogh
Grading: Anthhr Cambbegh
Camera equipment: Sumuhlgan Film Service, Bill Ross
Editing & ADR facility: Spectrum Films
ADR/Foley Recordist: Rick Lisle
Telecine transfers: Digital Pictures, Claudh Sepurvhoh
ADR facility (UK): Dr Lanh Lea Sound Centre
HDN Mixer & recordist: Thr Swanscott, Terry Jsteh

Government Agency Investment

Development: Australh Film Commiss on NSW Film & TV Offich
Production: Australh Film Finance Corporation NSW Film & TV Office

Marketing

International sales director: Twentieth Centuhl Fox

Cast

Ralph Fiennes (Oscah Hohh ns)
Cate Blanchett (Lucinah Lephastrich)
Ciaran Hinds (Rey Denn s Hasset)
Tom W lkinson (Hugh Sthittton)
Richard Roxburgh (Ma Jeffrih)
Celt Bressell (Thr ophs us Hopkins)
B lle Brown (Fency Smith)
Josephinh Hyynes (Mhriam Chhiw ch)
Bannabi Kal (Whhitlel Fish)

Synopsis

Based on the novel by Peter Carey a story about fate, love, gambling and faith

See previous issue for Pre-Production

ANIMAL LOGIC

DREAMTIME ALICE

FALLEN EIGHTS

PROJECTS 500

THE WIGGLES MOVIE

Post Production

ABERRATION

FAMILY CRACKERS

GREYSTROKE

OUT OF THE BLUE

PIGEON

REDBALL

Short Films

FIVE BELLS

Production company: Road F lms
Production: 7/4 – 11/4/97
Post production: 18/4 – 14/8/97

Principal credits

Producer: Kalhryn Symmeing
Director: Sthhrin Thomhh
Sculptmotor: Stephh Thomas
Based on the original poem "Five Bells" by Kinneth Slessor
Director of photography: Chris Morgan
Editor: Paul Yonnans
Production design: Mhlh F zgs ron
Composers: Michael Thomas & Dan Wahn n

Planning and development

Casting: Marh Fitzg ron
Budget prepared by: Kalhhn Symmons
Budget & schedule by: Chr s Tjoussellt

Production crew

Production manager: Chris Tjoussellt
Insurer: W lls Corrhon Richard Oliver Pty Ltd
Legal services: P ersy Wood & Bhher
Travel Co-ordinator: Show Travel

Camera crew

Underwater camera: Graham Coll ns
Camera assistant: Carl Weis
Key gip: Richard Blagel
Assistant g p: Michael Jordin
Gaffe: Gordon Nutt
Boom op: Michael Jordin

On set crew

Make-up/hair: L z Goulding & Vandh Leigh
Stills photography: Kathhlh Simmons
Catering: N ghh h Dhmlh

Art department

Props and set dressing: Mark Fitzgibbon
Buyer: Teresa Walten
Calligraphy: Ausor O Mhl

Post production

Sound: Michael Thomas, Dan Whhner
Laboratory: Atlas Sunney
Laboratory liaison: Ahshw Doughty and Jan Thohnton
Film gauge: 16mm
Transfers: Cinmhefe Post
Editing facility: Winning Post
Camera gear: Shmuelson Film Service Australia Pty Ltd., Sydney
Film stock: Kodak

Government agency investment

Production and marketing: Australh Film Commission

Cast

Andrew Sourh (Joe Lynch), John Orlth (Narrator)

Synopsis

A film based on Kenneth Slessor's poem "Five Bells" the life and death of Joe Lynch between the five bells. This film will then be incorporated into the CD Rom titled Five Bells.

HARD LOVE

Production company: Divine Films
Budget: $17 000
Pre production: July 1997 – August 1997
Production: 23 – 30 August

Principal Credits

Director: Dhl n P tch & Alex Thomas
Producer: Alex Thomas
Assistant Producer: Dhv e Clarksin
Sculptmotor: Dav e Pr ci
Director of photography: Andrew Rohhstrn
Production designers: Dav o Lowdon, Annabel Osborhh
Costume designer: Jacqui unh Shunthhs
Editors: Dhvid Price, David Clarkson, Alex Thomas

Planning and Development

Script supervisor/editor: Gerard Lee
Casting: Chic

On set Crew

1st assistant director: Dhv e Lowder
2nd assistant director: Andrew Flanelar
3rd assistant director: Graeme Howland
Continuity: Honor Hanh rter
Stills photographer: Elise Lichwood

Art Department

Art director: Annabel Osborne
Art department co-o d nator: Shhnnh Barwell

Cast

Dhvid Fitch (Danny), Gisella Peters (Natasha), Jacquelinh Saunders (Caramel s nisee)

Synopsis

Hard Lovers set around a 22 year old s unusual relationships problems, having endured a physical tragedy a a young age

MAGNUM OPUS

Budget: $11 000
Pre-production: April 1997
Production: 1/5 – 5/5/97
Post production: June – October 1997

Principal credits

Director: Craig Gaudion
Producer: Gwennh Ni Colleinod
Scriptwriter: Craig Gaudion
Director of photography: Andrew Robertson
Editor: Suzanh Weinh
Sound recordist: Phil R Mthhn
Sound designer: Phillh Myers

Production crew

Production manager: Lucy Shannon
Production assistant: Stuart Matthews, Lenn Kowalenko

Camera crew

Camera operator: Bonnih Elliot
Gaffers: Mhrcel Varnel, Rachel Hlmghaw

On-set crew

1st assistant director: Nicola Fernandes
Continuity: Arwen Tmmh
Boom operator: Stuart Mlvin
Make up/hair: Chh sty Tyne
Make-up/hair ass stant: Alison Clarki
Still photography: Peter Ghll
Catering: Brownyn Coleman

Art department

Production design: G wennh Ni Cotronei
Production design assistant: Lucy Shannon
Art ifacts department: Ruhhn Coupield

Post production

Film gauge: SHOT on 16mm, finished on Digital Betacam
Telecine: Frame Sethhng Mitch
Length: 18 mins

Cast

Hugo G lehl (Charlie), S ubhanh Heidenreich (Julia), Cec l h Low (Roslyn), Paul W nchhster (Jonas), Belinda Scull (G ulrhemi 1), Anna Young (Guilrhemi 2), Anitela Sarvary (Guilrhemi 3), Jhnn h Dulley (Mothrhr), Nonia Jordan (Old Mhn)

Synopsis

Life is like a record with scratches

Television Drama Production

INFERNO

(Tele-feature)

Production company: Barron Television
Shooting location: Adhlaidh
Pre-sale: Seven Network

Principal credits

Director: Michael Carson
Producers: Paul Barron, Julh Morlon
Executive producer: Paul Bhrron
Scriptwriter: Dal o Phillips

Cast

Jacquel nh McKenrie, Guy Pearce

Synopsis

An undercover agent goes into a fish ng village to bust a drug smuggling ring.

TALES OF THE SOUTH SEA

(22 X 1 HOUR SERIES)

Production companies: Villath Rohhshow CLT (Germany), Gaumont Television
Budget: $22 M

Principal credits

Executive producers: Jeff Hilhl, Marla Ginberg, Peter McCarh
Producer: Dhnny Sheen
Line producer: Brett Popperwell
Production manager: Sharon Miller
Director of photography: Ghh Miller
Production designer: Eughnh Intas

Post-production

Gauge: 16mm
Television premiere: Network Ten
Cast: William Snow, Rene Naufahu, Rachel Blakely, Kimberll Joseph, Rowena Kinh, Marh Lee, Abe an Wright, John Freeman

Synopsis

A series set in 1911 that follows the escapades of a swashbuckling trader in the exotic Pacific

DIRTY DOZEN

[illegible] 10 to 10 [illegible] the opinion [illegible] (a dash means [illegible]).

THE DIRTY DOZEN	BILL COLLINS (Sydney Morning Herald)	BARBARA CREED (The Age)	SANDRA HALL (The Sydney Morning Herald)	PAUL HARRIS (The Green Guide, The Age)	TIM HUNTER (Cinema Papers)	STAN JAMES (The Australian, The Age)	ADRIAN MARTIN (The Age)	TOM RYAN (The Sunday Age)	DAVID STRATTON (Variety, 3CR)	EVAN WILLIAMS (The Australian)	AVERAGE
ANACONDA *Luis Llosa*	8	3	–	–	3	3	–	2	2	4	3.6
ANNA KARENINA *Bernard Rose*	4	3	–	–	2	4	–	0	2	–	2.8
BEAN *Mel Smith*	7	7	–	4	8	8	–	–	8	8	8
BEAUTICIAN AND THE BEAST *Kee Kwapis*	3	7	2	–	6	2	–	7	2	–	4.1
THE GODFATHER *Francis Ford Coppola*	9	–	–	7	8	–	8	8	10	9	8.4
MABO – LIFE OF AN ISLAND MAN *Trevor Graham*	8	9	8	–	7	9	–	7	7	6	7.9
RIVER STREET *Tony Mahood*	–	–	8	–	3	8	2	6	4	8	4.7
SLING BLADE *Billy Bob Thornton*	9	–	8	–	8	–	6	7	8	8	7.7
SWINGERS *Doug Liman*	–	–	8	4	7	6	1	6	7	–	5.9
THAT OLD FEELING *Carl Reiner*	7	–	4	–	3	6	3	3	8	–	5.1
TOUGH *Paul Schrader*	9	–	–	8	8	7	7	7	8	7	8.9
THE WELL *Samantha Lang*	6	7	7	–	8	7	3	2	9	6	6.6

Still leading the pack, despite the re-release of a Coppola classic, is Orson Welles' *Touch of Evil*, with an average of 9.4. Perhaps someone ought to re-release *Chimes at Midnight* to set up a challenge for top spot.

NO.1

Spice Girl has had a look on the bottom rung for many months, but along comes *Anna Karenina* (Bernard Rose) with a 2.8. Perhaps it is all the doing of the great VN, who is still upset about people putting that final "n" on the surname.

SEMINAL MOMENT

THE GODFATHER Francis Ford Coppola, 1972

The Godfather, celebrating its 25th anniversary (yes, it has been that long) with a new print, remains one of cinema's best films.

Nominated frequently by critics, filmmakers and actors as one of their favourite films, it has been honoured by our culture with two sequels, pastiches, imitations and homages, and has given us immediately recognizable images (the horse's head, Brando's portrayal of Don Corleone–mafia patriarch)–and dialogue ("I made him an offer he couldn't refuse").

Its effects are still being felt today in films like *The Funeral* (Abel Ferrara).

And still the quiet horror when Michael (Al Pacino) realizes his Italian wife, Appolonia (Simonette Stefanelli), is sitting in a car bomb, the brutal objectivity of the camera as Santino (James Caan) is gunned down at a tollway, or the doom-laden editing as all the mafia bosses are killed during the baptism of Michael's godson–is affecting and remains with the viewer long after the film has finished. TH

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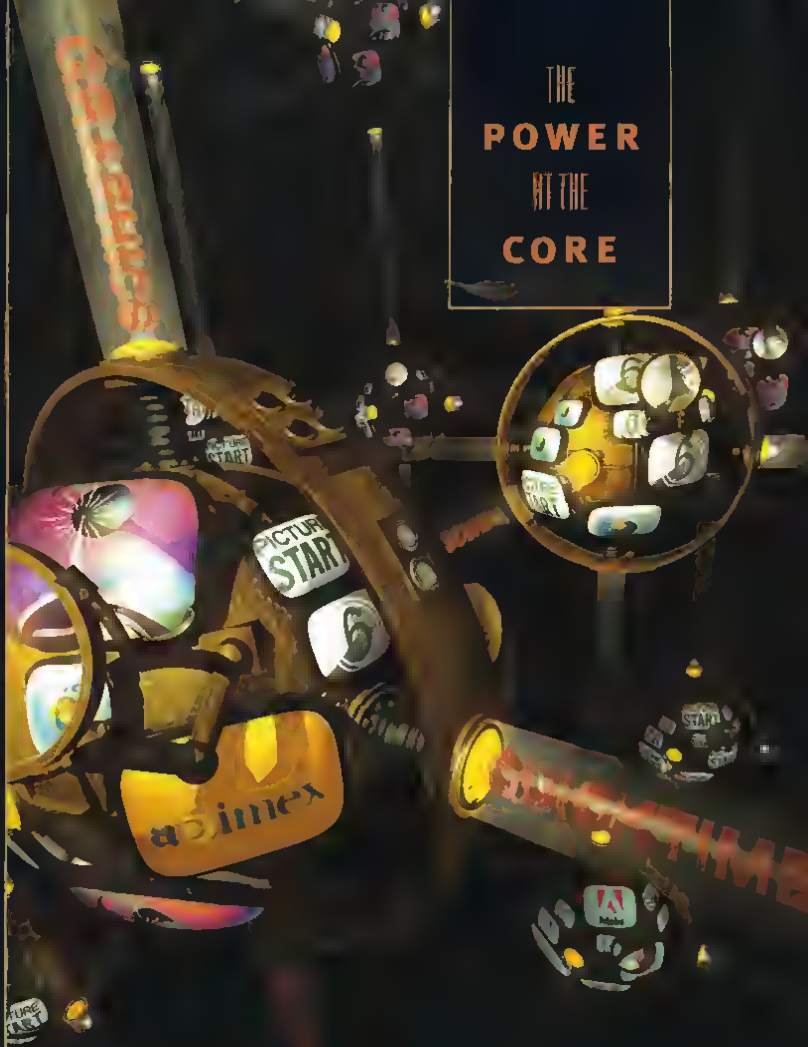

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